

**INDIE
GUITAR!**

Learn to play
'Is There A Ghost'
**Band Of
Horses**

OZZY OSBOURNE
Let Me Hear You Scream

LED ZEPPELIN
You Shook Me

BIFFY CLYRO
Bubbles

Total

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GUITAR MAGAZINE**

#203
JUL '10
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**JACK
JOHNSON**

LEARN TO PLAY
'BETTER TOGETHER'
IN 20 MINUTES!

OZZY

**"My new guitarist will
make you scream!"**

**Ozzy & Gus G get set to
blaze on new album**

**Richie
Sambora**

Talks songwriting,
Jimmy Page and
huge live rigs

Pendulum

Peredur ap Gwynedd
gives TG the lowdown
on drum 'n' bass guitar

**Ukulele
made easy**

How to tune,
finger-pick
and strum!

LEARN TO PLAY

OZZY OSBOURNE
Let Me Hear You Scream
Crazy Train (riff)

LED ZEPPELIN
You Shook Me

BIFFY CLYRO
Bubbles (video)

JACK JOHNSON
Better Together

YOU ME AT SIX
Underdog (riffs)

BAND OF HORSES
Is There A Ghost

BAR-KAYS
Soul Finger

PINK FLOYD
Wish You Were Here (intro solo)

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THE GASLIGHT
ANTHEM**

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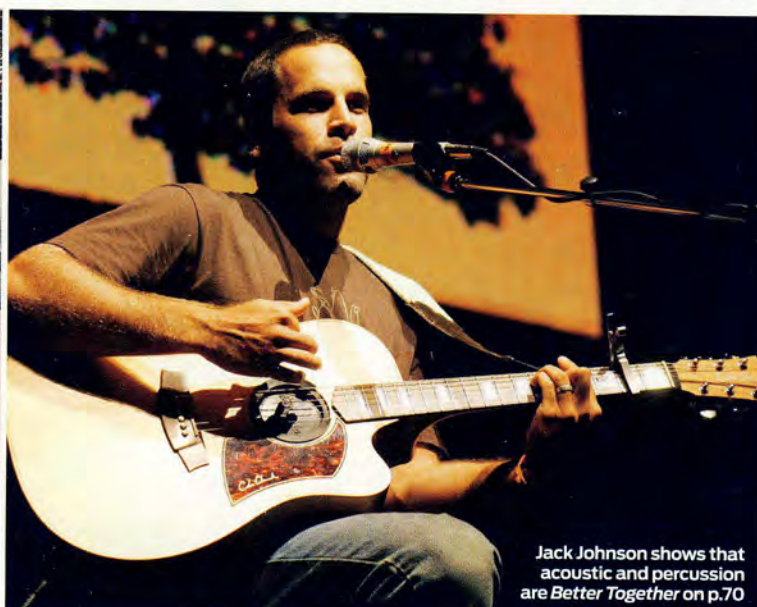
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On Your TGCD



Whenever you see the TGCD logo in your magazine, it's time to **turn on your stereo or computer** and check out the accompanying **audio or video** on your disc



Jack Johnson shows that acoustic and percussion are *Better Together* on p.70

LISTEN & LEARN

Stick your TG CD in your stereo or computer and listen to your audio lessons, then play along with the backing tracks...

Track 1 to 6 Tuning guide (E A D G B E)

No tuner? No problem... Get your guitar in tune with these reference notes for each string!

Nail CAGED scales in a month

Those About To Rock

Play in the style of Las Vegas rockers Taking Dawn

Play like Ozzy's axeman!

How to get riffing like Gus G, Randy Rhoads and Zakk Wyld

Uke 'Em All!

Get started on the ukulele with TG's guide to chords, scales and picking

Strum-along!

Jack Johnson

BETTER TOGETHER
MP3. Intro and backing

Led Zeppelin

YOU SHOOK ME
MP3. Full track
MP3. Backing track

Band Of Horses

IS THERE A GHOST

MP3. Full track
MP3. Backing track

Bar-Kays

SOUL FINGER

MP3. Full track
MP3. Backing track

Ozzy Osbourne

LET ME HEAR YOU SCREAM

MP3. Full track
MP3. Backing track

You Me At Six

UNDERDOG

MP3. Riffs
MP3. Backing track

VIP AREA

Subscribe to TG and you'll get two extra pages of tab plus backing tracks to practise over – every issue!

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WATCH & LEARN

Put your CD in your PC or Mac to watch our Video Lessons and guest spots from the world's hottest guitar players. If the disc doesn't run automatically, double-click on the interface icon to start up the TG CD. If you are using a Mac, you will need to double-click on the CD icon first.

RIFF OF THE MONTH

Ozzy Osbourne Crazy Train

Killer pop solos!

Los Lobos: La Bamba
Phil Collins: Easy Lover
Madonna: La Isla Bonita
Michael Jackson: Beat It
Chesney Hawkes: The One And Only

Biffy Clyro

Bubbles (full track walkthrough)

Pink Floyd

Wish You Were Here (intro solo)

Beginner's acoustic

Alternating basslines

Beginner's electric

Major pentatonic soloing

VIDEO LESSONS

Zakk Wyld
Tommy Emmanuel
Joe Bonamassa

MODERN MASTERS

Get the lowdown on Kirk Hammett's guitar playing style

GET YOUR GRADES!

Test your musical knowledge in RGT's Grade Three acoustic guitar exam

Develop your ear for music with Rockschool's Grade One exam

This month's video highlights...

Biffy Clyro – Bubbles

Get Simon Neil's sound with TG's full track video walkthrough of this massive new album tune



Kirk Hammett

The Metallica axeman has played some of the most iconic leads in metal – find out how in Modern Masters!



KARL WALTER/GETTY

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Turn to p.36

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In our EXCLUSIVE interview, TG talks to Ozzy and Gus G about metal's hottest new partnership



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The Jet City JCA100H provides boutique valve performance on a budget



TG203
07/10

COVER IMAGE: CORBIS JOBY SESSIONS
CD: CORBIS



WELCOME ★ EDITOR'S LETTER



Nail the chiming arpeggios of
Band Of Horses' indie-folk
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"BY PLAYING FOR
OZZY, GUS G HAS
JOINED THE RANKS
OF METAL'S ELITE
INCLUDING TONY
IOMMI, RANDY
RHOADS, JAKE E LEE
AND ZAKK WYLDE"



Gus G has been on TG's radar for a while. His ferocious technique and graceful playing style first captured our hearts with his band Firewind. Now that he's landed the job of playing lead guitar for Ozzy Osbourne, Gus' star is about to go interstellar. The Prince Of Darkness knows how to pick his guitarists, with Gus joining the ranks of metal's elite including

Tony Iommi and Randy Rhoads. For our cover feature this month, however, Ozzy points out that Gus "ain't Zakk, he ain't Randy, he ain't Jake... All I hope is that fans give him a fair crack". We think Gus is incredible, and we reckon you'll be stunned by his playing on Ozzy's new album *Scream*. So check out our interview on p.30, then have a crack at playing *Let Me Hear You Scream* on p.95, as well as the classic Ozzy riff *Crazy Train* on p.13!

Claire

Claire Davies, Acting Editor



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save yourself ££'s

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ROCKERVERB MKII

How do you take a Modern Standard like the Orange Rockerverb and make it sound even better?You don't.

Over the past decade, Orange Rockerverbs have found their way into the recording studios and onto the tours of artists from all genres. Weezer, Slipknot, The Mars Volta, Fall Out Boy...even Madonna. They're all Rockerverb fans through and through and that said something to us.

So when we decided to update the Rockerverb series we knew not to touch the tone that thousands of artists had come to love. The creamy mid range, those chimy cleans, that laser-focused bottom-end. They were to remain as they were: as Orange as ever.

With that in mind, Orange introduces the Rockerverb MKII series and the All New 50 Watt 1X12 Combo. All

the tone you've come to expect from our Rockerverb series of amps...now with even more features!



The Reverb is more controllable than ever before. The addition of a second pre-amp tube powering the Reverb ensures a firm, punchy sound that retains its integrity when adding just a hint of echo or a full on space-rock wallop.

Increased transparency in the FX Loop – even with longer guitar cables – makes the Orange Rockerverb MKII one of the most versatile “pallet amps” in its class.

Upgraded 3 Band EQ on the Clean Channel gives the player enhanced tonal control over those classic Orange cleans.

Try out different power tubes on any Rockerverb MKII series amp. EL34, 6L6, 6550, KT88, 5881...it's your choice!

Front-facing controls on the 50 Watt 1X12 and 2X12 Combo simplify on-stage tone tweaking while adding a true vintage aesthetic.

The Rockerverb 50 and 100 Watt MKII Heads, The Rockerverb 50 MKII 2X12 Combo, The All New Rockerverb 50 MKII 1X12 Combo. We didn't change the tone. We just gave you more control.

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TotalGuitar@futurenet.com www.totalguitar.co.uk

Star Letter

Vaguely literate? Mildly amusing? Win a TC Electronic PolyTuner!

Guitar therapy

Dear *Total Guitar*, I am a dedicated reader of your magazine and enjoy the balanced mix of content that you provide month after month. Recently I had an injury on my left hand and never thought I would be able to play again. I was offered a range of physiotherapy sessions by my local GP – until I mentioned that I used to play guitar. I was told that guitar is an excellent form of physio because all my digits would be in use.

Now, six years on, I have full use of my left hand again and I'm still rocking. So thanks, *Total Guitar*, I owe you one! As a gift to you, please accept these enclosed sketches. I hope you enjoy them. Keep up the good work.

Robert J Thomas, Ammanford

Hi Robert, we know the sense of panic that comes when you sustain an injury so we're stoked to hear you're on the mend and playing (safely) again. Thanks for the sketches – they're now pride of place on our wall at TG Towers. Drop us an email or give us a call with your details and we'll get your TC Electronic PolyTune sent out!



WIN!
TCELECTRONIC'S
POLYTUNE TUNER
WORTH £75!

Fed up of tuning one string at a time? The TC Electronic PolyTune pedal uses strobe technology to make this a chore of the past. Strum all six strings at once and it will detect the pitch of all the incoming signals. You can then adjust the strings in PolyTune mode or tune each string individually. Quick, accurate and very clever!



TG loves axe-related artwork: send us more!

Lock your strap!

Dear *Total Guitar*, I've been buying your magazine for four years now and I have seen a significant improvement in my guitar playing from the lessons and songs that you have tabbed in the mag each month. I have only just got round to subscribing – because I really want the ukulele!

Anyways, I was recently practising with a local singer when – to my horror – my guitar came off its strap and went neck-first into the concrete stage. It was one of those terrible moments in life where there is nothing you can do to stop it as it falls... Because of the impact, the guitar's neck is completely cracked and unrepairable. It took me a whole year to save up for my Epiphone Les Paul Custom (in Alpine White) and now it is no longer playable.

Because of the damages caused when the guitar hit the stage and the £500 that I have lost, I was wondering whether you could do an article on how to look after your guitar properly so that other readers' axes do not

"MY GUITAR CAME OFF ITS STRAP AND WENT NECK-FIRST INTO THE STAGE!"

suffer the same as mine. I have to get saving for a new guitar as I am starting a music course at college next year!

Robbie Carruthers, Northumberland

Oh, Robbie... we feel for you. Unfortunately, accidents happen but you can avoid another strap disaster by investing in some decent strap locks. For a small outlay, you could save yourself a lot of cash.

EMG KFK + Bigsby = !

I am only writing in to tell you about a combination of guitar hardware that is f***ing magic. I have never seen anyone on the web combine a set of EMG Kerry King pickups and a Bigsby tremolo, but after a couple of days putting it together, I can tell



BOB DYLAN'S
NIGHT GALLERY
DETROIT

Fancy some
Bigsby action with
that, Mr King?

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you that they sound unreal together. I have recently stripped my Epiphone SG special and destroyed it, trying to make it look like it is a century old (to be honest, it looks like a dog's dinner). I bought the set of EMGs and Bigsby B5 along with some other essential hardware online, much to the disbelief of my mates who said, "I was off my f***ing head", and, "Why spend all the money on them when you could buy a nice, new guitar?"

At points I thought I should have listened to them, but now I get up an hour earlier just to hear the sound. And when I walk from school my guitar has its nose pressed up against the window with its tail wagging, "Play me, c'mon!" I usually do. Actually I always do. So I would recommend to anyone thinking about getting a new guitar, not to, and buy a set of Kerry King EMGs and a Bigsby instead. The combination rocks!

Kelly Carruthers, Powmill

Carpark catastrophe

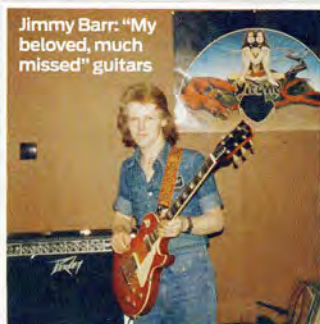
I write to you with a tale of woe and an experience that I wish on no-one! I recently purchased a brand spanking Takamine electro-acoustic and was looking forward to spending my summer playing on the beach (with British summers – unlikely, I know!).

I took my guitar down to a friend's and planned to take it to the beach the following morning. I left my guitar in my car ready for the trip... big mistake! When I woke in the morning I found my window smashed and my two-day-old guitar gone. I was, and still am, gutted. A simple and stupid mistake but it can happen. So let my story be a warning, as no matter how safe you think your 'baby' is, there's always someone around willing to steal it. Don't be a fool like me!

Adam Fear, Cardiff

Don't mess with vintage

Dear TG, I am a 51-year-old guitar player and have subscribed to TG since forever – I have every copy apart from



Jimmy Barr: "My beloved, much missed" guitars



"Any chance you could publish some confidence advice? I get really nervous about playing in front of my dad and when I do play I shake!"
Anon

"Guys, how about tabbing some Foals? More indie please :)"
Matty, Wigan

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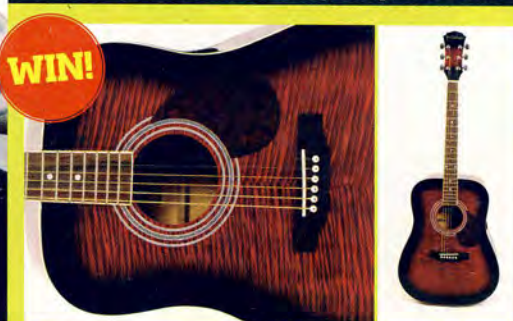
the fabled *numero uno*! My reason for writing is this: a few months ago I read (in another guitar mag, for shame!) about the resurgence in popularity of guitars like the Yamaha SG2000. I came over all sentimental... I bought a Yamaha SG2000 from my local shop for about £500 circa 1983. I traded it for an Ibanez RG470 10 years later!

Imagine my complete dismay upon reading the article on vintage guitars in TG201, when guitar expert Chris Trigg suggested that a 70s Les Paul Deluxe (with mini humbuckers and a rosewood neck) was suitable investment material. This was my first ever 'real' guitar purchase – I had to blag £600 from my mam and pay it back! The Les Paul I bought in 1977, as a 19 year old... I bastardised by putting DiMarzios in it!

The moral of the story is, kids: once you've aspired to your dream axe don't be tempted to mess with it. As for the Les Paul, Serial No. 99221825, if anybody knows its whereabouts I'd be damned curious!

Jimmy Barr, Greenock

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THIS MONTH'S WINNER...
Elias Mead, Dorset

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CONTENT

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Whenever you see this logo in the mag you'll be able to find supporting material online. For instance, when you read about bands in Those About To Rock, go to www.musicradar.com/totalguitar and you'll be able to hear them, too! Or if you're wondering whether those new Slash pickups really get you closer to that signature sound, just check out the audio samples online.



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MY PASSION

Track-by-name album report from the studio



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WIN STRINGS!

Get a year's worth of Ernie Ball .009s or .010s



TOTAL GUITAR

WEBSITE

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& RELAUNCHED!

Head online for more great lessons, buyer's guides, news and interviews

The TG team is very pleased to announce the arrival of our new website! The revamped site can be found at www.totalguitar.co.uk and has been given a complete makeover – it's already packed with informative and entertaining content in a variety of formats. Bookmark the page and get stuck into all the guitar-related goodness waiting for you online. Here's what you can expect to find on the site:

Guitarists

- The latest news on the artists you love
- Video interviews of your favourite guitarists
- Guest blogs from big names – Tenacious D guitarist John Konesky kicks off the series with news on the band's latest album sessions and 'D-related war stories

"BOOKMARK THE PAGE AND GET STUCK INTO ALL THE GUITAR-RELATED GOODNESS WAITING FOR YOU ONLINE"

Gear

- 'First looks' at brand new gear
- Kit demos, buyer's guides and round-ups you can trust
- Archived Steal Their Sound articles – a reliable resource on what gear your favourite artists use, straight from the horses' mouths

Lessons

- Regular standalone lessons for beginners and onwards, from guides on tuning and training your ear, to alternate picking and changing chords

Join us!

Finally, if you're the type who likes to talk about guitars as well as play them, make sure you befriend us through our social networks (www.facebook.com/totalguitar and www.twitter.com/totalguitar). These are handled exclusively by the TG team and are a great way to keep on top of all things guitar-y, with a sneak peak at the day-to-day goings-on in TG Towers. And you can still contact us via email at TotalGuitar@futurenet.com. ■



JULY 2 TO 4, 2010

MONTREAL GUITAR SHOW

Come 2 July, Canada's most musical city will be descended on by guitar fans for three days of axe fervour. The fourth annual Montreal Guitar Show kicks off this month and is set to feature appearances from YouTube guitar sensation Andy McKee, jazz legend George Benson and (Django descendent) David Reinhardt. In addition, there will be the usual gathering of 150-odd guitar exhibitors featuring some of the best luthiers, manufacturers and music companies from all over the world – not to mention the Ste-Cat collection, featuring the show's finest guitars. ■



SATCH FOR UK TOUR

Guitar virtuoso Joe Satriani is hitting the road for a string of UK live dates this October. Satch will kick off at the Manchester Apollo on 17 October, taking in shows in Bristol, London, Newcastle and Glasgow before winding things up in Birmingham on 23 October. Reportedly, Satriani has hand-picked fellow guitar whizz-kid Simon McBride to fill the coveted support slot. McBride won our sister mag *Guitarist's* Young Guitarist of the Year prize 13 years back, so he should be ready for the shows. Go to www.satriani.com/ road for the full list of dates. ■

Pick up a pendant
Check out these pick-holding lockets from US firm PickBay, each one can hold up to four picks. Recommended for people with holes in their pockets



Songs in the key of...

F major

The chords you need to play iconic tracks

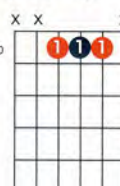
Below you will find 10 chords in the key of F major. Try listening to the tracks listed at the bottom of the page to see if any chords match the songs. This is a good exercise in ear training.



B_b maj9



B_b maj7



F



G sus4

You can also play the B_b chords with your thumb over the neck, Hendrix style



F sus2

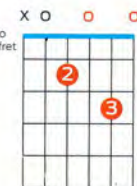


F sus4

When strumming, use sus2s and sus4s as variations on normal major chords



F/A



C7 sus4



G m7



A m7

For a thicker sound on recordings, layer up guitars with capos on different frets

Top 5 songs in F major:

Def Leppard: Let's Get Rocked
Bob Dylan: Blowin' In The Wind
John Mayer: Wheel
Natalie Imbruglia: Torn
James Taylor: Up On The Roof

RIFF OF THE MONTH

The hottest riffs around - on your CD



Ozzy wants a piece of Randy's polka dot Sandoval V guitar!

Guitarist: Randy Rhoads

OZZY OSBOURNE

CRAZY TRAIN

We've tabbed Ozzy's new track on p.95, so here's a classic riff! For the opening section, Randy Rhoads uses all seven notes from the F# natural minor scale (F# G# A B C# D E). The F# is the most prominent and is repeated, so it's called a 'pedal' note. This approach to riffing is

extremely common in metal - it occurs again in the next section where the open fifth string A note is the pedal tone, played against A, D and E chords.

These three chords belong to the A major scale (A B C# D E F# G#), which has exactly the same notes as F# minor, only with a different starting

point. This was a deliberate modulation (key change) between two relative keys. The two keys use the same notes but suggest a different tonal centre. To find a relative scale in any key, either count up three frets to find the relative major, or down three frets to find the relative minor. ■ (CG)

OZZY OSBOURNE: Crazy Train - riff



You'll find the Crazy Train Video Lesson by clicking on the 'Video Riffs' link on the main menu of the TGCD.

4,500 attempt world record

TG bears witness to mass Hendrix strum-along

The eighth 'Thanks Jimi' Festival took place on 1 May 2010 in Wrocław Old Market Square, Poland. The event included a Guinness World Record attempt for the world's largest guitar ensemble, playing Hey Joe.

This year saw 4,597 guitarists (including our Music Editor, Chris Bird) playing together under the direction of Polish blues-rocker Leszek Cichonski. Sadly, the attempt

fell short of last year's 6,346 players, but the event was still considered a success. "I always emphasise that this event is not about just the record," says Cichonski. "It is a unique group encounter with music, in which all participants are performers. There's an amazing energy." Chris agrees: "It was great to see 4,000 players lift their guitars above their heads at the climax of Hey Joe." ■



Wrocław, Poland was the site of the big event



10 Guitar Tracks to Download this month

- 1 RICH MAN**
A Lot Like Eskimos
 Who needs tons of studio layering when simplicity sounds this good? Check out the new EP *Await Rescue*
- 2 CALLOUS HEART**
Devil Sold His Soul
 Here's how to make an entrance: precursor to *Blessed & Cursed* is a six-minute, progressive hardcore epic
- 3 FIRST FLASH OF FREEDOM**
Tom Petty & The Heartbreakers
 Ice-cool cut from Mike Campbell and co's first record in eight years
- 4 TAKE OVER THE RADIO**
Envy Of The State
 Midlands rockers channel the Sunset Strip guitar sound on debut *Soundtrack For Your Life*
- 5 DEEP DIVE**
Wild Palms
 Stuttering high-register riffage sits atop a groovy, thumping bassline – file next to Bloc Party and Foals
- 6 AM I CRAZY?**
Little Fish
 Guitarist JuJu comes in clean before adding the grit for her grungy chorus – strong stuff indeed
- 7 WE'RE GONNA MAKE IT**
H.E.A.T
 Swedish five-piece pile on the cheese: Those solos! Those mullets! Serious 80s party tunage
- 8 THE DETHBRIDGE IN...**
The Rural Alberta Advantage
 Awesome alt-country lo-fi leanings from Conor Oberst's Saddle Creek label – dark and infectious
- 9 SONS OF APATHY**
Young Guns
 This storming album opener sees them in good shape and with a massive guitar sound to boot
- 10 TRISTIA**
Black Soul Strangers
 Swirling clean tones make BSS sound like a dreamier version of The National on their debut

Buckcherry: all-out rock mayhem coming this summer



Buckcherry ready new album 'All Night Long'

LA rockers knuckle down at Bastard Ranch

Two years on from breakthrough fourth album *Black Butterfly*, guitarist Keith Nelson has emerged blinking into the sunshine after an intense three months plotting follow-up *All Night Long*. Recorded at Nelson's home, fondly referred to as Bastard Ranch, the album is set for release this summer.

"It's named after one of the first songs that we wrote early on, which is kind of a rock anthem – it was a good way to kick off the record," says Nelson. "There are some really great

songs on this album – it's a very rock 'n' roll record."

Essential listening during recording ranged from Aerosmith and AC/DC, to KISS and Cheap Trick; it's clear that Buckcherry have set their sights on nothing short of all-out rock anthem mayhem: "There's a song called *Dead* that has a really extended

"THE ALBUM KICKS OFF WITH A ROCK ANTHEM – IT'S A VERY ROCK 'N' ROLL RECORD"

guitar solo with me and [co-guitarist] Stevie D playing some dual lead, which is a lot of fun. *Liberty* is also a fun song, as well as the song, *It's A Party*."

On the gear front, Nelson managed to bag the holy grail of the vintage world: "I've been fortunate to acquire a 1959 Les Paul, and I play that directly into a 100-watt Hiwatt head. Also I play a Gretsch 6120 guitar through a 1959 Fender Twin amp. Stevie's main sound was his SG through an old 50-watt Marshall head." ■ (RP)

Get your band organised!

New online platform keeps you on track

Tired of losing track of your band's expenses, gig details, rehearsal times and the other vital pieces of information? Fear not! A new service has launched that promises to make being in a band a less stressful experience.

BandCentral (www.bandcentral.com) allows bands to keep communal tabs on their calendars, social networks, finances, contacts, merch orders

and other correspondence in one shared online location. Head to www.bandcentral.com to sign up for a free one-month trial or enter our competition to win one of 10 six-month Pro passes! **How much file storage does the Pro Annual package offer?**

- a 1GB
- b 2GB
- c 3GB

To enter, text TGBC followed by a space, your answer then



another space and your name (eg, TGBC c Dave Smith) to 87474. Alternatively, you can go to www.futurecomps.co.uk/tg203bc and enter online. ■

T&Cs: Under 18s must obtain parental consent to enter this competition and be able to demonstrate this to Total Guitar's reasonable satisfaction. Answers must be received between 5/6/2010 and 8/7/2010. The winners will be selected at random from all correct entries received between the relevant dates and will be sent the prize free of charge. Each winner will be notified within 28 days of the closing date and will be required to give details of a delivery address in the UK to which the prize should be sent. Texts will be charged at 50p plus your normal network tariff. By entering this competition, you consent to us using your personal details to send you information about products and services of Future and Band Central which may be of interest to you. If you do not want to receive this information, please include the word STOP at the end of your text message. For full terms and conditions, please see page 89.

HOT NEW BANDS
Those about to
ROCK

Taking Dawn:
jump if you like
classic metal!



Guitarists: Chris Babbit, Mikey Cross

TAKING DAWN

Compact classic metal with stadium-sized ambitions

Who are they and what do they sound like? Taking Dawn are a hard-rocking group of metal devotees who wear their hearts on their sleeves and their tongues in their cheeks. "We were failed prostitutes on the streets

of Las Vegas," states enigmatic frontman Chris Babbit when asked of the band's origins. In reality, the band met in school and bonded over a shared love of bands like Black Sabbath and Metallica. They've come a long way since those school days and (as of the time of writing) the band are preparing for a set at

Download festival and a career-boosting solo-support slot on KISS' UK stadium tour.

How does a small band warm up for such big shows?

To be honest, they're asking the same question: "How can you prepare to play in front of 100,000 people?"

GO ONLINE
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NEW BAND
CONTENT

www.totalguitar.co.uk

IN THE STYLE OF TAKING DAWN: riff

ON YOUR TGCD

♩=132

PM - - - - - PM - - - - - PM

PM - - - - - PM - - - - -

BU BD 1/4

0 0 0 0 0 0 0 0 0 0 3 0 5 (6) (5) 3 0 3 5 0 0 0 0 0 0 0 0 3 0 5 6 5 0 0 0

The key to mastering this drop D riff is keeping your picking tight during the 16th note open sixth string riffing. Practise by slowly picking the sixth string with alternating downstrokes and upstrokes, then try playing the rhythms in bars 1 and 3.

The band will soon be sharing a stage with KISS!



Guitarist: Jack Antonoff

FUN

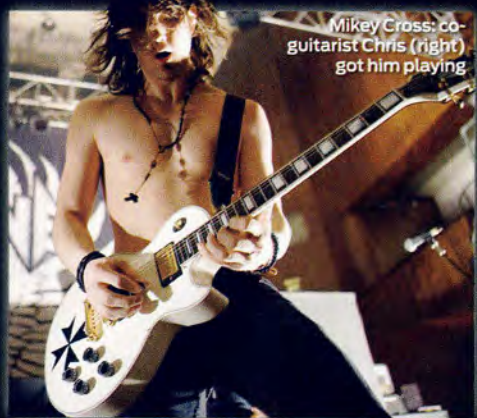
Who are they and what do they sound like?

Retro-sounding New York trio mixing Queen-style vocals Ben Folds' way with a cheery hook and The Polyphonic Spree's sense of musical abandon. Fun's intricate arrangements (like album opener *Be Calm*'s use of horns, strings and organ) and lush production embellish the core guitar playing of Steel Train's Jack Antonoff. You might know them for the irresistible *At Least I'm Not As Sad (As I Used To Be)*, where Antonoff's fuzzy guitar lays the foundation for the song's catchy vocal hooks and steel drums. **(CBu)**

LOWDOWN

FOR FANS OF: Jellyfish, Ben Folds, Electric Light Orchestra, Pavement

OUT NOW: *Aim And Ignite*



Mikey Cross: co-guitarist Chris (right) got him playing



AMANDA THOMAS

says Babbit. "We're gonna let ants loose in our house, so we feel a lot of life around us while we practise." Guitarist Mikey Cross thinks it's time to upgrade: "We might practise in a rehearsal space, instead of, you know, our living room."

What made them pick up guitar in the first place then?

"Tony Iommi," states Babbit, barely pausing for breath. "I heard Black Sabbath and I knew I wanted to play guitar. A friend got one and I started hanging out with him, just so I could be around it." Cross has his own reasons: "It was him actually," he states, pointing at his bandmate. "I met him senior year at high school and I wanted to be in the band!"

Is dual-lead action on the cards?

Sure, but the guys are keen to point out that they favour melody over method. "Mike has a great ear for

LOWDOWN

FOR FANS OF:

Guns N' Roses, Metallica

KEY KIT: Gibson Les Paul Custom, Fractal Axe-FX Ultra, MXR Carbon Copy, Morley Bad Horsie II wah

OUT NOW:

Time To Burn (debut album)

MORE INFO: www.takingdawn.com

catchy lines that have personality," says Babbit. "As opposed to being like, 'Listen to the billion notes I just played'. I think 'a billion notes' is awesome, but if you don't do it in a context that's memorable, who gives a f***?" Indeed, this is classic metal for the micro-blogging generation. "It seems like a lot of people are doing 'big music', but there aren't a lot of bands that are delivering concise, in your face, catchy epics," explains Babbit. "Whereas, with [new album single] *Take Me Away*, I think you get everything you want out of that song, right off the bat."

What gear is behind the sound? Are they big tone freaks?

Only in as much as they want things to "sound bitching", and you'll find no analogue fascism here. When TG catches up with the guys they're about to switch to digital modellers Fractal Axe-FX Ultra. Pedal-wise, they keep things simple: "We use the MXR Carbon Copy," says Cross. "I have a Morley Bad Horsie II," adds Babbit. "You don't have to activate it. I can't tap dance when I'm not singing, so how am I supposed to when I'm playing?!" **(MP)**

"I HEARD BLACK SABBATH AND TONY IOMMI AND KNEW THAT I WANTED TO PLAY GUITAR"

CHRIS BABBIT



Guitarists: Matt Holliman, Even Reiss

SLEEPY SUN

Who are they and what do they sound like?

Modern day Californian hippies whose music drips with acid-tinged harmonies, vintage effects and late-60s blues rock jams. On second album, *Fever*, male/female vocals play off each other like the lazier moments of The Kills; guitars go from hazy nine-minute odysseys to heavier Led Zep-style stoner riffing; and psychedelic desert jams turn unexpectedly into Fleetwood Mac *Tusk*-like tribal freakouts. You could be hearing it through the purple haze of a late summer at a Woodstock-style 'happening', or while 'finding yourself' at the Joshua Tree. **(CBu)**

LOWDOWN

FOR FANS OF: Jimi Hendrix, Jefferson Airplane, Neil Young

OUT NOW: *Fever*



Guitarists: Mike Kittas, Adam Juwig

ANARBOR

Who are they and what do they sound like?

Young Arizona pop punks whose tunes have already been used on TV in the US, even though they're on their first album and barely out of school. Despite having the standard 'being a teenager meeting girls/going out with girls/breaking up with girls' lyrical fare, they're a cut above thanks to great musical hooks and a variety in the tune-writing that sees them journeying through Arctic Monkeys, Fall Out Boy, Paramore and Weezer territories, with a harder, rockier sound thanks to the heaviness of the rhythms, catchiness of riffs and urgency of lead lines. (CBu)

LOWDOWN

FOR FANS OF: Fall Out Boy, You Me At Six, Panic At The Disco

OUT NOW: *The Words You Don't Swallow*



Guitarists: P Murphy, T D'Eon, J Samuel

WINTERSLEEP

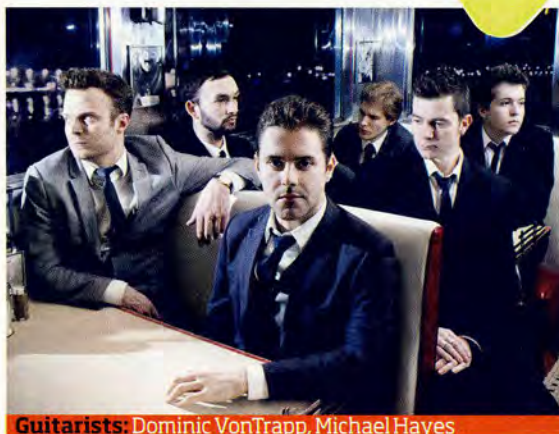
Who are they and what do they sound like?

Canadian indie band formed in 2001 and now on their fourth album, having won awards in their native land but too little recognition over here. There are REM and Arcade Fire comparisons to be made, but at their core Wintersleep craft songs around feedback-heavy, intertwining guitar rhythms and melodies. New album *New Inheritors* is just out, but previous release *Welcome To The Night Sky* is equally worth checking out for its bass-heavy grooves, gospel-country singalongs and catchy guitar rock. (CBu)

LOWDOWN

FOR FANS OF: REM, Editors, Band Of Horses, Arcade Fire

OUT NOW: *New Inheritors*



Guitarists: Dominic VonTrapp, Michael Hayes

SWEET SWEET LIES

Gypsy folk with a post punk twist

LOWDOWN

FOR FANS OF: Gogol Bordello, Bob Dylan

OUT NOW: *My Overrated Girlfriend / The Day I Change*

MORE INFO: www.myspace.com/sweetliesmusic

Who are they and what do they sound like?

Ask this six-piece from Brighton that same question and they'll reply "baroque and roll". To our ears, this equates to a kind of gypsy fusion, with the swagger and sway of picked guitars from Dominic Von Trapp and Michael Hayes and ramshackle instrumentation including bass, brass and keys from the rest of the band.

"I RESPECT JOHNNY MARR: HE NEVER COMPROMISED HIS GUITAR PARTS"

Where do this collective get their influences from?

The list is long, but includes fingerpicking inspiration from Nick Drake, Bert Jansch and Donovan, country tinges from Johnny Cash and Leonard Cohen, not forgetting Bob Dylan, whose fast right hand guitarist Dominic just can't get enough of. Johnny Marr is another of his heroes: "Every one of his [guitar] lines was as important as the vocal melody. He never compromised his parts, and I really respected him for that."

Going by their name, are these guys to be believed?

Well, they do admit to telling a few porkies along the way. Michael gives us the story of the band's moniker: "It came up a while ago when we were dreaming up stories to put in our non-existent press pack. A female friend rolled her eyes and said, 'You boys and your sweet, sweet lies'. It stuck from there." So, while they're not shy of a harmless untruth or two, you can rest assured that they save the real honesty for their music. (RDc)

Who are they and what do they sound like?

"Hobocore" is not a term TG's heard before, but then Crazy Arm are a little bit different. The guitars are twangy, the vocals are raw, and guitarists Darren Johns and Jon Dailey make good on melodies. You can hear a lot of their influences in their sound too, taking in bands from Dead Kennedys to Fugazi. Oh, and Darren says "it hurts" when people say they sound like the Levellers...

Dead Kennedys and Fugazi: tell us more about their influences...

"I'm inspired more by songwriters who just happen to play guitar," says Darren. "None of my musical heroes are known as great players – Joe Strummer, Ian Mackaye, Bruce Springsteen, Ted Leo – but they have a sense of emotional clarity in their writing that moves me more than any fast-fingered widdler you care to mention." He does allow the odd exception, though: "Baroness are amazing. Those duelling

"JOE STRUMMER AND SPRINGSTEEN'S WRITING STYLES REALLY MOVE ME"



Guitarists: Darren Johns, Jon Dailey

CRAZY ARM

Meet the pioneers of "hobocore"

guitars!" Darren reckons we can expect to see a likeness surface in their new songs, along with traces of Billy Zoom from punk rockers X.

When can we hear these 'hobocore' chops then?

It took Crazy Arm a while to get their debut album, *Born To Ruin*, out the door, but it was certainly worth the wait. Their new single *Still To Keep* is a riotous affair and showcases Darren and Jon's twin guitar attack perfectly. (RDc)

LOWDOWN

FOR FANS OF: Stiff Little Fingers, Flogging Molly

OUT NOW: *Born To Ruin*

MORE INFO: www.myspace.com/crazyarm

NAIL...

CAGED SCALES ...IN A MONTH

#14 Five major scale patterns all closely related to basic CAGED chords



Following on from last issue's CAGED chord system, here are five CAGED major scales. They're based around the

CAGED major chords in the key of G, so your first step is to spot how each relates to its 'parent' chord shape. Spend week one memorising the scale patterns

as tabbed. In week two, expand the scales by exploring notes above and below each pattern. In your third week, try playing up the scale in groups of four notes,

starting on each degree of the scale in turn. Finally, in week four try picking random notes from within the scales and play them in time with a metronome. ■

FIVE CAGED SCALE PATTERNS

ON YOUR TGCD



G (E shape)



G (D shape)



G (C shape)



G (A shape)



G (G shape)

These scales can all be played initially with just downstrokes, but as you get more comfortable, try using alternate picking (down, up, down, up). Similarly, as you gain confidence, you can vary the rhythms. Try eighth notes, 16th notes and triplets at various tempos.



STUDIO REPORT

My passion

TG hits the glam punk rockers' recording room to get a **track-by-track guide to their new album** 'Inside This Machine' INTERVIEW MATTHEW PARKER



'BE' LUCKY

Living the endorsement dream

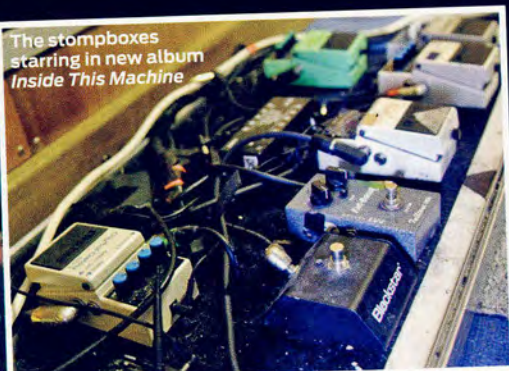
"Cort [Guitars] and Blackstar [Amplification] are my endorsers and they've really looked after us. Blackstar gave us quite a few amps: for the dirty stuff we used a Blackstar 200 and an HT Venue. One was set for a more bass-heavy tone and the other had more treble, so between them I got a really meaty tone. Guitar-wise, we've also got a lot more range than we had before. Cort has made such a difference to my recording sound."

John's phone shot

John Be gives a shout out to amp endorsers Blackstar



The stompboxes starring in new album 'Inside This Machine'



Approximately a year after the release of their debut album, *Corporate Flesh Party*, goth pop kids My Passion have wrapped up recording on their second full-length, *Inside This Machine*. It's currently standing at a total of 15 tracks and is waiting to be whittled down to a proposed 12, but one thing that becomes clear during our conversation is that 'epic' is the byword for this album. When the record hits the shops this October, expect huge riffs, nu metal melodies and the odd Van Halen-esque guitar solo. TG caught up with guitarist John Be to talk us through the recordings, track by track...

Asleep In The Asylum

"This track is really big and spacious, with a lot of epic synth sounds throughout and guitar-based choruses. It's got at least four massive riffs on that song, so we really went overboard with them and it's one of the best songs to play live."

Cage

"Cage sounds quite sad at first, but it's actually a song about looking forward to a better future. It's got this middle eight riff that's very different from anything we've ever done before – it uses quite high-sounding open chords and a hammer-on run up the fretboard."

Come Back To Me

"This track has a lot of acoustic layers that we built up, but over the top we've got a middle eight that's almost drum 'n' bass-y with big, dirty guitars in it. It's quite an unusual one for us, but it's got this beautiful melody line and it's one of my favourite tracks on the album."

Dance Of Life

"There's a sort of Latin influence on the guitar parts here, with really fast picking."

Drummer Jonathan lays down some guitars too



"I'LL NEED TO PRACTISE MY SWEEP PICKING FOR THE EVH STYLE SOLO!"

JOHN BE

The verse is almost disjointed and I think there's a sort of French movie soundtrack feel to it. There are a lot of mute-octaves [when you play an octave shape and mute out the idle string] in the chorus – we're really in to that."

Dream In Colour

"The chorus of this tune came from a part we had years ago and we really missed playing it so we wrote it into something. It uses a sort of constant run of notes on a single string over a powerchord base, and it has a sort of Interpol-style indie feel."

Girl Who Lost Her Smile

"This opens with a really heavy, grinding rock 'n' roll guitar line and it just doesn't let up until the last chorus. It also has this almost nu metal-esque, lo-fi breakdown, before it launches back into the full double-cabbed tone. People are already chanting for it live, which is really cool."

Guilty Light

"This is about the closest we've ever got to an acoustic track. It's really pretty and there are no distorted guitars – just acoustic strumming and fingerpicking. Lyrically, it's all about worrying about bills going unpaid. As soon as we'd finished the vocal we all looked up at each other and were, like, 'Let's get onto an upbeat one!'"

In My Fever

"This track is the first time that we've used a drop C tuning, but we've done it in quite an unusual way and only dropped the low E. It's also one of the only songs we've got with a time signature change and it just makes you bob your head. Everyone we've played it to just starts nodding when the chorus hits!"

Lilly White Lies

"This is a real rock 'n' roll song. It's got a real groovy feel and also has the most epic guitar solo we've ever done. It's slightly reminiscent of the solo on *Crazy & Me* [from *Corporate Flesh Party*], but we've

taken it more seriously. I'd say it's got a Van Halen feel – I think if you're going to do a guitar solo, it might as well be an 80s one! That was laid down by Jonathan [Gaskin, drums]. I'm really gonna have to practise my sweep picking before we play that one live!"

My Confession

"This track has a sort of unintentionally Slipknot-esque riff – you know how the guitarists will sort of bend a note on a riff? It's also got a great riff that starts with a pinched harmonic bend on the 11th fret and a Sabbath-style chugging guitar part. I think it's going to be one to watch live."

Seven Birds

"*Seven Birds* is based around four alternating riffs that are all kind of intertwined. This tune has got quite a jumpy and – I hesitate to say it but – almost Rage Against The Machine style feel to it, because we're moving quickly between octaves."

Shaking The Dead

"We use quite a lot of palm-muted picking sequences on this one, so you can imagine it in a video with lots of 'freeze frame' moments. Then it goes into these massive choruses with a lot of weird barre chords. For some reason we keep going back to D minor – the saddest of all chords!"

Secret Never To Be Told

"We pretty much wrote this track when we were in the studio. We had a few parts before we went in, but we had enough songs ready that we didn't feel like we had to record it... But it just came out so good! It's got a lot of arpeggio-style runs up and down the neck, so it was quite a tricky one to record. I just had to sit down and practise until I had it right!"

The Mess We Made Of Our Lives

"The guitars are definitely the backbone of this song, because it's got this verse riff that kind of runs all the way down the neck and into this mute-octave pre-chorus section, before unleashing an epic chorus." ■



Cort's Z44 axe gets the OK from John Be

GEAR

The hottest new pedals, guitars and equipment coming your way soon

Hook your guitar up to your iPhone with the iRig interface

AmpliTube software goes mobile

IK Multimedia releases iPhone/iPod Touch app



Guitar-related apps are hardly a new thing; browse Apple's App Store for iPod Touch and iPhone and you'll find numerous useful tuners, metronomes and chord finders listed. But, so far, none of these have got us tapping at our touchscreens quite as fast as IK Multimedia's latest announcement, AmpliTube For iPhone.

The new app is available at three different price points and is accompanied by the iRig hardware interface for plugging in your guitar and headphones simultaneously. The first version, AmpliTube For iPhone Free, is included with the iRig interface, and is also available from the App Store for (as its name suggests) absolutely nothing. This app features one amp and cab, two

microphones and three stompbox effects. Next up is the LE version of the app, which costs \$2.99 (UK prices yet to be announced) and gives you an extra pair of stompboxes for the price. Both Free and LE users are also able to download an extra "à la carte" selection of models to build their collection over time, but at a cost of \$2.99 each, the Full version seems like the best value option. For \$19.99 you get all of the available gear: five amps and cabinets, 11 stompboxes, and two microphone models.

Whatever version of the software you choose, all three allow you to jam along to the songs or backing tracks that are stored in the iTunes folder on your iPhone or iPod Touch. We've heard some audio examples, and first impressions are very good.

So, what do you think? Is this mobile software groundbreaking or just a gimmick? TG wants to know your opinions on apps like these. Head over to our brand new website at www.totalguitar.co.uk and give us your views! ■

"THE FULL VERSION GIVES YOU FIVE AMPS AND CABS, 11 STOMPBOXES AND TWO MIC MODELS"

IN PRAISE OF... HEIL SOUND TALK BOX

The Heil Talk Box is one of the most interactive guitar effects ever invented. The concept works by running your guitar signal through a floor-based pedal that houses a speaker. From here, the sound is sent through a plastic tube that is placed in (or just outside) the guitarist's mouth. As the sound

exits the tube, changing the shape of your mouth creates a vocal filtered sound. This sound – a mixture of guitar and vowel shapes – is then picked up by an external microphone and amplified further.

While designer Bob Heil didn't create the concept, he was the first to market a useable version

for touring bands in 1973. Dunlop bought the manufacturing rights to Heil's Talk Box in 1988, and has continued to manufacture the unit ever since.

This distinctive sound has been used by the likes of Peter Dinklage (Do You Feel Like We Do), Bon Jovi (Livin' On A Prayer) and Foo Fighters (Breakout). ■

» EVOLUTION OF AN INSTITUTION

1973

The first Heil Sound Talk Box is produced

1988

Manufacturing rights sold to Dunlop

2010

The Talk Box remains in production



BUDDA IN THE HOUSE

Peavey UK has announced that Budda Amplification, who counts former TG guest tutor Alex Skolnick and 30 Seconds To Mars among its roster of artists, has begun shipping Superdrive II series to our shores. The Superdrive II is available in a number of head and cab configurations from 18 watts to 80 watts, and, depending on which model you go for, comes equipped with either EL84, KT66 or 6L6GC valves. Prices start at £1,249. ■

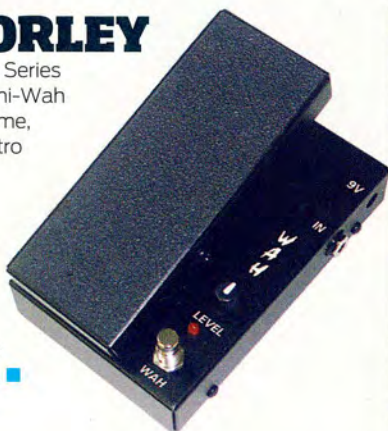


SHUBB GOES LITE

This sleek looking accessory is probably one of the coolest looking things you'll wrap around your guitar's neck. While capos aren't the heaviest of accessories, the new Shubb Lite is less than half the weight of the million-seller's Standard Capo. It's machined from aerospace grade aluminium, which means it can withstand pretty much any abuse you'll care to throw at it (apart from volcanic ash, perhaps). The Shubb Lite is available for steel and nylon strung guitars and retails at £25.99. ■

MINI MORLEY

These new Mini Series pedals, the Mini-Wah and Mini-Volume, feature Morley's Electro Optical circuitry for smooth, crackle-free operation and measure just 70mm x 114mm x 171mm [HxWxD]. They should be available in the UK by the time you read this for £85. ■



6505[®]

SERIES

London Music Show 2010
8-10 October / ExCeL, London
www.londonmusicshow.com



Photography by www.paulmichaellhughes.com

REGISTER AT WWW.PEAVEY-EU.COM/WARRANTY

"The Peavey 6505 gives me that ripping tone I need."

Matt Tuck

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ALBUMS

☆☆☆☆☆ Poor
 ☆☆☆☆☆ For fans only
 ☆☆☆☆☆ Good
 ☆☆☆☆☆ Excellent
 ☆☆☆☆☆ Exceptional

This month's releases... reviewed by guitarists, for guitarists



New Jersey's finest hit their stride on *American Slang*



THE GASLIGHT ANTHEM *American Slang*

☆☆☆☆☆

What's this?

Springsteen-approved New Jersey punk rockers return, with modern day poet Brian Fallon and Alex Rosamilia on guitar duties for this life-affirming collection of tunes.

Any good?

Little's changed since *The '59 Sound*, but that's no bad thing since we still play that record with unhealthy regularity. The band have officially hit their stride on *American Slang*. Each track is galvanised by their trademark soul and guitars – there's more lead work than we've ever heard from Gaslight. A perfectly executed album.

In five words!

We agree with The Boss

Chris Barnes

Download: *The Diamond Church...*

The last album I bought



SCOTT MIDDLETON, CANCER BATS
 "It's called *Of Frost And War* and it's by a band called Hail Of Bullets. They're this death metal band from the Netherlands started by Martin van Drunen from Bolt Thrower. It's old-school European death metal. These are guys that grew up with real metal. It's so aggressive."



PULLED APART BY HORSES *Pulled Apart By Horses*

☆☆☆☆☆

What's this?

Debut from Leeds' four-piece whose formidable live rep precedes them.

Any good?

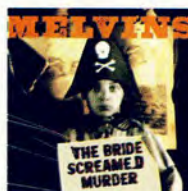
While a studio recording will inevitably reign in the nitro-fuelled live show, guitarists Tom Hudson and James Brown still do their moniker justice with huge, tortuous grunge riffs. Their hardcore roots are cleverly broken up with a sly nod towards the current indie crop; lurching from Nirvana to Foals and back to Fugazi, it's all held together by sheer demented energy.

In five words!

Exhausting but exhilarating rock songs

Adam Gasson

Download: *Back To The F*** Yeah*



THE MELVINS *The Bride Screamed Murder*

☆☆☆☆☆

What's this?

The umpteenth release from the band that inspired countless grunge icons.

Any good?

From a band with two drummers, you'd think the guitars would be drowned out, but not in the Melvins. Buzz Osborne's low tuned riffs on tracks like *The Water Glass* and *Inhumanity And Death* are punishingly heavy. There's also experimental (PG X 3) and progressive (*Hospital Up*), all intertwined with Zappa-esque levels of schizo genre-hopping. It might take a few listens, but it'll be worth it.

In five words!

The godfathers of grunge guitar

Stuart Williams

Download: *Inhumanity And Death*



WE ARE SCIENTISTS *Barbara*

☆☆☆☆☆

What's this?

OK, so guitarist Keith Murray couldn't program the Large Hadron Collider, but let's see Stephen Hawking come up with these hip-bucking grooves.

Any good?

You'll have to wait for final track *Central AC* for proof of Murray's skills – elsewhere, he deals in clipped rhythms and clean arpeggios to drive superior indie-rock fare like *Rules Don't Stop Me* and *I Don't Bite*. Top marks are denied for lightweight later cuts like *You Should Learn*, which might as well be marked 'For Delivery To Indie Landfill'.

In five words!

More fun than double physics

Henry Yates

Download: *Rules Don't Stop Me*

Free Boss screensaver

To celebrate selling over 10 million pedals, Boss is offering fans a free Boss compacts screensaver at www.roland.co.uk/bossscreensaver



New Fender bible

Fender: The Golden Age is a well put together coffee table tome looking at the catalogue and history of the legendary manufacturer



ANATHEMA We're Here Because We're Here

☆☆☆

What's this?

Gothic rockers from Liverpool with a penchant for pianos, textural soundscapes and contrasting guitars.

Any good?

Anathema have been around for longer than TG, so they know how to balance melodic guitars with heavy riffage when the opportunity presents itself. *We're Here Because We're Here* is a big sounding album, but we would have liked to have heard a bit more on the guitar front. Stand out tracks include *Thin Air*, *Angels Walk Among Us* and *A Simple Mistake*.

In five words!

Less piano, more guitar please!

Claire Davies

Download: *Thin Air*

FREE ENERGY



FREE ENERGY Stuck On Nothing

☆☆☆

What's this?

A radio-friendly collection of good-time tunes from a Philadelphia five-piece in love with 70s rock.

Any good?

If Ramones had played glistening solos and listened to stadium rock anthems, then they might have sounded a little like Free Energy. Eponymous pop-rocker *Free Energy* is the band in triple-filtered, purely distilled form. But for our money, the darker vibe of *Bad Stuff*, with its 8-bit guitar tone and apathetic shout-along, makes for the best listening.

In five words!

Thin Lizzy gargling pop rocks

Matthew Parker

Download: *Free Energy*



GRAND MAGUS Hammer Of The North

☆☆☆

What's this?

Fifth album from Swedish classic metal trio led by Janne 'JB' Christoffersson, who also fronts the underrated Spiritual Beggars.

Any good?

An album focusing on ancient Nordic myths is all very metal but Grand Magus' trump card is JB's dedication to old-school musical values. A love of Judas Priest is written all over his rapid-fire riffs. Forget indulgent shred, JB proves a thick, headbanging powerchord is still metal's sharpest weapon. It's a grand sound indeed.

In five words!

Old-school metal values battles on

Robert Laing

Download: *At Midnight They Get Wise*



MYSTERY JETS Serotonin

☆☆☆

What's this?

Third full-length from one of London's finest purveyors of melodic indie pop.

Any good?

Opening with the distorted riffage of *Alice Springs*, it's clear from the off that the 'Jets have decided to get a little darker with *Serotonin*. The songwriting is still expansive, but the production is far more claustrophobic than their previous efforts. Guitars are very much in 'stabby stabby' indie territory, but there's some nice Byrds-esque picking at work in places, which soothes our furrowed brows.

In five words!

Deep, skillfully crafted pop perfection

Matthew Parker

Download: *Flash A Hungry Smile*



OSZY OSBOURNE Scream

☆☆☆☆

What's this?

Latest release from metal's bat-biting forefather, featuring his newbie guitarist Gus G of Firewind.

Any good?

Scream is a great metal album with Ozzy on top form, but what makes it awesome is Gus G. Is there anything this young metallar can't play? TG thinks not: check out his thunderous, eastern-flavoured chops on *Let It Die*, the heavy-riffage of *Soul Sucker* and *Fearless*, the sizzlin' lead licks of *Life Won't Wait* and the classical acoustic feel of *Diggin' Me Down*. Superb.

In five words!

Gus is the new black

Claire Davies

Download: *Soul Sucker*



FEEDER Renegades

☆☆☆

What's this?

Renegades is apparently the sound of Feeder gone 'bad-ass'. The three-piece have gone DIY on their tunes and are back sounding hungrier than ever.

Any good?

The band obviously needed a kick up the arse and, frankly, *Renegades* sounds vital, gritty, urgent and more convincingly rocking than anything we've heard from the band before. *Call Out* is probably the best example of their new sound – combining grinding guitars, a haunting solo and a desperate vocal to great effect.

In five words!

Feeder return leaner and meaner

Matthew Parker

Download: *Call Out*

Best of the rest

THE NEW LOUD Measures Melt

☆☆☆

The New Loud can't decide whether they're cyber punk or synth pop, not that they should have to, but rather than melding the two they tend to leap between genres. It keeps you on your toes, but as a result this album feels hurried and slightly ill-conceived. (MP)

STEVE MILLER BAND Bingo

☆☆☆☆

If you like your blues slick, well produced and tastefully played, then this collection of cover versions is for you. Steve Miller Band have drawn on the songbooks of T-Bone Walker, BB King, Jimmie Vaughan and more to produce what they call a "party record". Joe Satriani even trades solos on two tracks! (CB)

DEAD & DIVINE The Machines We Are

☆☆☆☆

Hard-as-nails post hardcore is in a healthy state right now – the second album from Canda's Dead & Divine's adds to this trend. It shows a band happy to toe the line, combining the crunching riffs of Cancer Bats with Deftones-esque soundscapes. Ones to watch. (MP)

3 of the best

The best guitar albums of the past three months

1



THE BLACK KEYS Brothers

☆☆☆☆

"BEAUTIFUL ANALOGUE PRODUCTION AND GORGEOUS FUZZ TONES"

2



TRASH TALK Eyes & Nines

☆☆☆☆

"DIRTY, MONOLITHIC RIFFS CLASH WITH NAPALM-SOAKED VOCALS"

3



TAYLOR HAWKINS & THE COATTAIL RIDERS Red Light Fever

☆☆☆☆

"FOO FIGHTERS MAN IN A JOURNEY OF ROCK HOMAGE"

OZZY

It takes world-class chops and king-size balls to walk in the shoes of Tony Iommi, Randy Rhoads and Zakk Wylde. **Exclusively in TG, Ozzy Osbourne welcomes his latest guitar ace aboard the crazy train. Meet Gus G...**

Were Ozzy Osbourne to advertise in the classifieds, that's how his vacant guitar spot might sound. He doesn't, and so, one morning last June, Firewind's Gus G checked his emails to find himself invited to Los Angeles for a chance to fill the boots of the legends he worshipped as a fledgling Greek shredder. Tony Iommi, Randy Rhoads, Zakk Wylde... these aren't just guitarists, they're gods. Tough gig. But after aceing his audition, tearing up 10th album, *Scream*, and even getting to grips with Ozzy's Brummie accent, it seems Gus is well up to the job.

WANTED

GUITAR HERO TO JOIN ESTABLISHED METAL ACT

Must play harder than hell, faster than light and better than sex. Duties will include filling the shoes of Zakk Wylde, sprinkling fairy-dust over new material, winning over metal's toughest crowd and learning a four-decade back catalogue by tea-time. No bat lovers. Apply to The Prince of Darkness, c/o Sharon...

Gus G's sizzlin' guitar
playing now fuels
Ozzy's fiery altar



OZZY

»

First of all, Gus, congratulations!

Gus: "Thanks! It was crazy, it came out of nowhere. Someone from Ozzy's management contacted me via email – I guess they noticed me from a Firewind video – and I flew to LA for the audition. We did *Crazy Train*, *Bark At The Moon*, *I Don't Know*, *Suicide Solution*... the classic stuff. I already knew bits and pieces – who doesn't know the riff to *Crazy Train*? – but I obviously practised and learned every part. Sometimes I still think somebody's gonna tell me, 'It was just a joke, get the f*** outta here, go back to Greece!'"

Ozzy: "I didn't do all the auditions. I ain't got f***in' time! We had about 100 guitarists, so by the time you get to the good ones I'd be f***in' burnt out! There were 10 guitarists in the end, but Gus played with f***in' panache and shone out. He doesn't try too hard and f*** it up. There were guys trying to be better than the albums. I'd go, 'No, no, play it like it is on the f***in' record!' They'd start off and I'm like, 'F*** off!' If you start an audition like that, it's only gonna get worse."

What do you look for in a guitarist, Ozzy?

Ozzy: "First and foremost, you've gotta play. If you can play, great. Then you've gotta take into consideration that I'll probably spend more time with my guitar player on tour than I do with my wife, y'know? You don't know anyone until you go on the road. All of a sudden, someone will say, 'I can't play on Fridays 'cos I'm f***in' Catholic' or something. I mean, [late 90s Ozzy guitarist] Joe Holmes was a good player, but he was nuts!"

Why did you stop working with Zakk?

Ozzy: "Zakk was doing me a favour for a long time. I knew that eventually I'd have to get a new guitar player. I was lazy, and it was my fault that I didn't take the bull by the horns, but when you're holding auditions it's f***in' hard 'cos you've just got to sit there! On the last tour, Zakk was doing his set with Black Label and my set – he was playing four f***in' hours a night! There's nobody who can keep that pace up."

Are things cool?

Ozzy: "Absolutely. He never left. I never fired him. When I said, 'I want to get a new guitar player', he said, 'That's fine'. Our relationship is more than music anyway. Zakk is family, and I know that if anything ever happened, for whatever reason, I could pick up the phone and he'd be there tomorrow morning."

Gus: "I've never met Zakk. In the beginning, I was thinking, 'F***, if he ever sees me, he'll beat the s*** out of me'. But then he was nice in the press, saying, 'Give Gus a chance'. That was a big honour, 'cos Zakk is the biggest f***ing guitar hero, right? He's on Ozzfest this summer with Black Label Society, and I'm looking forward to seeing him. I hope he doesn't punch me. It's gonna be cool."

Gus, you're the youngest in Ozzy's band. How does that make you feel?

Gus: "This experience has definitely made me a better guitar player. The press has been saying for years, 'New generation guitar hero, blah, blah'. I didn't believe it, and I [still] don't believe it, but suddenly, you're in the spotlight and you get this

29 year old
Gus (real name
Kostas) hails from
Thessaloniki, Greece

MEET GUS G

A bit of background on
Ozzy's new axeman

"I was the young kid in town that could play really great," recalls 29-year-old Gus. "I was also the youngest guy who had a music scholarship to Berklee. In my hometown, that was unheard of." As it happened, Gus quit weeks later to form Firewind, the power metal band he's led for 12 years, alongside stints with Mystic Prophecy, Nightrage, Dream Evil and, most notably, filling in for Arch Enemy's Christopher Amott in 2005. "Firewind is definitely in the spotlight right now," he says. "Of course I'm not going to stop playing with them. It would be stupid to stop now, right?"



Gus has a killer guitar CV, including playing for Arch Enemy during Ozzfest '05



The Greek metallor balances technique with feel when playing live

"GUS PLAYED WITH F***ING PANACHE AND SHONE OUT..."

HE'S GONNA BE A BIG ASSET"

OZZY OSBOURNE

'position', so I feel like, OK, I have to live up to it. There's all this psychology..."

Ozzy: "Well, f***in' Old Father Time is younger than me. But Gus is ready to do it, y'know? He's a very, very competent player and he's gonna be a big asset to the band."

How did the writing work on *Scream*?

Gus: "The album was basically written, but obviously they didn't have a guitar player. Kevin Churko [producer] had come up with riffs and I basically stripped down the parts, told him what a guitar player would do. We made the necessary changes and I put my input into that, but it's not like I changed the songs. It took me about five weeks to record all the guitar."

Ozzy: "Gus did some great guitar work, and if he's as good as he is now, he can only get better. He had to work around the foundations, so it's not fair to judge him on this album. I wanted him to be free and not intimidated – if you put someone in that position they'll be going, 'F***in' hell!..."

AXE FACTOR

Gus unveils the gear he used on *Scream*

"I didn't have my new ESP Eclipse guitar, so I played my signature ESP that I've been using for years and has the really easy neck that I like. I basically played two amps: two layers of rhythm with the Blackstar Series One 200, and another two with a Marshall JCM 800, with the Marshall providing the classic tone and the Blackstar the brightness and presence. I did all the leads with the Blackstar as well. Those two in the mix... they match great. I didn't really use effects, except for this little BBE pedal [Green Screamer] I have for distortion to boost the lead."

But Gus ain't no pushover. If you ask him to do something he don't want to do, he'll tell you."

What are your favourite guitar moments?

Gus: "I like *Soul Sucker* because it's a really heavy, sludgy song, and I came up with the talkbox on the intro riff. I'm very proud of that solo, too. I also like *Diggin' Me Down*, that real cool, modern, heavy riff. I did this acoustic intro – even though I'm not really an acoustic player – which almost had a classical feel like *Dee* [from *Blizzard Of Oz*, 1980] and there's a bit of chordal stuff like *Killer Of Giants* [The *Ultimate Sin*, 1986] combined with my style. This album is a good marriage between old Ozzy and new Ozzy."

Ozzy: "It's a fine album, and I'm happy with the way it turned out. It's very f***in' heavy, but there's variation. I like light and shade, some mellower stuff too."

Gus, you're handling rhythm and lead, right?

Gus: "Yeah, all guitars. I always wanted to be a well rounded player. I don't think I belong in that category of the guy who just plays fast, and I don't like players who play crazy leads but their rhythms sound weak. I wanted to have a big tone on the *Scream* rhythms and great leads too, and I study artists that do both. Like Dimebag Darrell – he was the ultimate guitar player."

What techniques were you using?

Gus: "I wanted to show off the technical aspect, but also have feel and melody. There's a lot of legato, a lot of speed picking on songs like *Let Me Hear You Scream* – that's actually one of the most technical solos on the album. I did some tapping on *Soul Sucker*. I'm a melodic minor guy, and obviously a lot of pentatonic stuff, blues stuff, Dorian modes. There were some unusual tunings and I think that's what gives the album variety. We did songs tuned down to B, E, drop D... I think *Soul Sucker* was B. That was really low."

Ozzy's had some great guitarists in his time.

Who's your favourite?

Gus: "All of them had an impact on my playing. I love the stuff with Zakk, because the first Ozzy concert I saw on TV was the Peace Festival in Moscow [1989]. The Randy stuff is all classic. I love Jake E Lee. But I guess I'm the biggest fan of Tony Iommi, because Black Sabbath is my favourite band. These are people who laid down the classic metal sound. I think 90 per cent of metallers have been influenced by at least one of the Ozzy guitarists, so it was intimidating at first, but then I welcomed the challenge. I want to keep up the tradition but also to have my own



He's no player, but Ozzy knows a sizzlin' riff when he hears one!

OZZY



This young ESP endorsee already has two signature models to his name

LEARN TO PLAY
'LET ME HEAR
YOU SCREAM'
TURN TO
P.95

"THIS EXPERIENCE HAS MADE ME A BETTER PLAYER. I HAVE TO LIVE UP TO THE POSITION"

GUS G

style. Personal similarities? Well, I guess Randy also had a reputation of being a quiet guy, but he was there in the really crazy days. If I'd been there then? I'm not much of a drinker, I don't do drugs, so I'd probably have stayed in my room and played guitar!"

Ozzy: "I don't compare Gus to anybody. All I hope is that the fans give him a fair crack. 'Cos he ain't Zakk, he ain't Randy, he ain't Jake... he's another new guy that I've found. Every one of those guys was a new guy at one time. He ain't Zakk, Zakk ain't him. And Zakk was once the new guy too."

How many Ozzy songs have you learned?

Gus: "At least 25. I'm a guy who learns by ear, but I also went on YouTube and found old performances so it was an education, like going back in history. Plus, I've learned all the Sabbath stuff because the setlist isn't done yet."

Ozzy: "[chuckles] Well, it can't be bad, can it? He knows every song I've ever done! When he told me that, I said to him, 'Ah, you're winding me up'. But he does! There are lots of people who can't play that stuff."

Whose are the hardest parts?

Gus: "I'm a good learner... but I'd have to say Jake: he has lots of weird positions and inversions. He's very underrated. He was the guy with the toughest job: he had to follow Randy's death, and he was in Ozzy's 'big hair' days and maybe that's considered a dated period, so maybe that's why he doesn't get enough credit. But he played some of the best f***ing metal guitar... stuff like *Killer Of Giants* and *Shot In The Dark*."

HERE'S JOHNNY!

The A-list hook-up that didn't quite happen


Earlier this year, Ozzy revealed in sister mag *Classic Rock* that John 5 had briefly been in the frame for *Scream*. So what happened there? "He came round to my house to play me some riffs he'd got," confirms Ozzy. "But the thing about Johnny 5 is that everyone has had him in their band. He's a great little player, and he's a nice guy, and he's always polite, but he's just not for Ozzy. He plays good guitar, but everyone in f***in' Los Angeles has had him at one point, y'know? I always wanted to find the unknown thing. Or relatively unknown..."

Do you think you'll form a writing partnership?

Ozzy: "Oh, absolutely. I want it to be a band situation, like it used to be."

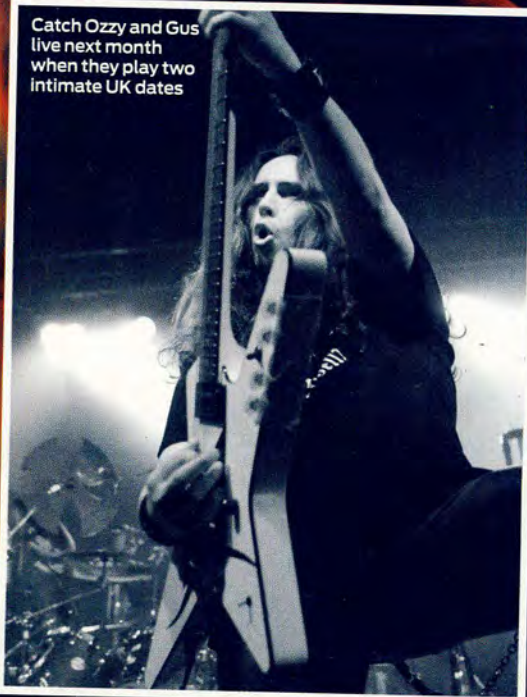
Gus: "We were actually hanging out last night and Ozzy was saying he wants to do the next album back-to-basics, and we should all go in a little room and jam. That would be great."

Ever considered learning guitar yourself, Ozzy?

Ozzy: "I've got Attention Deficit Disorder. I can't concentrate! That's one of my biggest regrets, that I wish I'd learned an instrument so I could talk musically. But I've got my instinct. If a riff starts my spine tingling, then I know it's good." 

Ozzy Osbourne's new album *Scream* is released on 21 June on Epic Records.

Catch Ozzy and Gus live next month when they play two intimate UK dates



OZZY

» Play like Ozzy's axemen!

Get riffing like Ozzy's right-hand men, Gus G, Randy Rhoads and Zakk Wylde

For the last 30 years, Ozzy has had the pick of some of the world's finest players. The newest of the bunch, Gus G, is the consummate modern guitarist, mixing neoclassical ideas in the style of players such as Yngwie Malmsteen

with super-fast precise alternate-picked scales and harmonised runs. Ozzy's original axeman, Randy Rhoads, had an immediately identifiable neoclassical sound mixed with fast legato runs and bluesy lines. Gus' predecessor Zakk Wylde often paid homage

to Randy with double-tracked guitars, wide vibrato and blues rock lines, but preferred to alternate-pick a lot of his pentatonic lines almost like John McLaughlin. Get a taste of each guitarist's signature lead guitar style in the tab examples below. ■ STEVE ALLSWORTH

EXAMPLE 1: Gus G style lick

ON YOUR TGCD

♩ = 155
D⁵

TAB

13 10 12 13 12 10 9 12 10 9 11 10 8 10 11 9 10 12 18 17 18 17 15

3

20 18 17 19 17 15 17 15 13 15 13 10 12 10 11 10 13 13 10 13 12 10

This starts off with an alternate-picked D harmonic minor run that's harmonised with guitar 2 playing in 3rds. Bar 3 slides a simple 5th shape down the fretboard. Use 'outside' picking (picking from the outer side of two strings) to avoid getting caught under the strings.

BACKING TRACK

EXAMPLE 2: Randy Rhoads style lick

D⁵

TAB

BU 10 13 10 BU 10 13 10 13 10 12 10 13 13 10 11 10 10 13 12 10 10 12 10 12 10 13 10 13 10 13 10 13 15 13 12 13 (15)

Randy's licks use a lot of legato (hammer-ons and pull-offs) to achieve smooth flowing pentatonic lines. He would often add the 5th, 6th and the 9th intervals (bar 2) into minor pentatonic scales for a more classical-sounding chromatic feel.

BACKING TRACK

EXAMPLE 3: Zakk Wylde style lick

ON YOUR TGCD

D⁵

TAB

13 10 13 10 13 10 15 13 15 13 15 13 17 15 17 15 20 17 20 17 20 18 13 10 13 10 10 8 10 8 8 5 8 6 5 3 6 3 5/7

Zakk often runs through the full range of two-string pentatonic fragments such as this. It's based on the precise style of players such as John McLaughlin and Al Di Meola, so the lick needs to be aggressively alternate picked throughout. Pull-offs would give a different flavour.

BACKING TRACK

Dance-rock-drum
'n' bass sensation
Pendulum



In just a few years Pendulum have **propelled drum 'n' bass from night clubs to the top of festival bills** - and they did it **with guitars**. With third album, 'Immersion', fresh on shop shelves, TG speaks to Peredur ap Gwynedd about the guitar's role in this exhilarating genre

Rock music has always had an enemy. It started with the mods, fought off disco and survived the new romantic era. However, the dance culture of the 90s stood its ground and has cemented itself as one of rock's main rivals. But ever since their 2005 debut, *Hold Your Colour*, Pendulum has dispensed with the 'us' vs 'them' barrier. The result is a thrilling concoction of rock's songwriting, riffs and aggression, and the high tempo and sonic experimentation of drum 'n' bass. At the centre of Pendulum's crossover sound is guitarist Peredur ap Gwynedd, and while Peredur maintains that "all it is, is playing guitar", we want to know all about the role the six-string plays in one of the world's most exciting bands.

Peredur, give us background on your playing...

"Well, I started off as a session guitarist. Basically, the first thing I did was a band called Beats International with Norman Cook [Fatboy Slim]. After that I played for Natalie Imbruglia and was her musical director for nine years. Then I got involved with a lot of drum 'n' bass producers and played on records for Grooverider, Adam F and Dan Fresh who was in a group called Bad Company - not the classic rock band - who were signed to the same label as Pendulum were originally, Breakbeat Kaos. Through that I got in touch with Pendulum. They wanted guitar on their first album so my name was put forward."

How does drum 'n' bass shape your technique?

"Actually, I play more like a metal player than you might think. There's a lot shredding going on and a lot of very fast riff-fests and licks. It's more of a

Peredur administers
the axe injection to
Pendulum's sound





INTERVIEW **STUART WILLIAMS**

PENDULUM

heavy metal or extreme metal approach to guitar playing than it is any other type of music."

What guitarists that mix electronic music with rock do you admire?

"Matt Bellamy from Muse does the mad electronic stuff really well, but if you only listen to the type of music that you play then it'll get quite boring. My all-time favourite guitar player is Stevie Ray Vaughan. Good old Texas blues!"

What sort of techniques do you take advantage of? Do you play a lot of non-standard chords?

"Not really, there are quite a lot of augmented 4ths in there, but it's mainly powerchords. It's the way that you chuck the powerchords in that's the important thing. If you're playing in a metal, blues or reggae band, your approach to the guitar shouldn't really be that different. At the end of the day, you're hitting strings with a plectrum!"

Do you ever feel like letting loose with your lead chops in Pendulum?

"Well, I do have the odd solo in certain songs, but that's not important. You should do what's best with the song: if it needs a solo at the end of it, then fantastic. But it's all about playing in the groove together as a band, and if you start f***ing about – especially at those tempos – it's gonna turn into one hell of a mess!"

Your Peavey HP Special axe is a bit different...

"Yeah, it has a piezo pickup in it and some of the songs we do, particularly *Propane Nightmares* [from second album *In Silico*], have got an acoustic part. I've had guitars with piezo pickups

ROOM FOR RIFFS

Fitting guitar in the drum 'n' bass sound

The drum patterns, synth lines and sub bass of drum 'n' bass music means there's not much room for the full, thick sound of a distorted guitar. Instead, powerchord riffs serve to fill out the sound and add power to the tracks. Cool Pendulum guitar moments feature slinky single-note riffs influenced by the likes of Led Zep, Black Sabbath and RATM. The advantage of single notes over powerchords is that you can apply articulations like hammer-ons, pull-offs, slides, bends and vibrato while grooving hard. These techniques give their riffs character while still leaving room for the other instruments in the band's busy mixes.

in them before but I fell in love with the Floyd Rose on the Peavey. I was especially looking for a Floyd with a piezo pickup in it and found the Graph Tech Ghost system. It's got the hexaphonic output on it so you can hook it up to a synth or any other MIDI devices as a controller. I'm only really using it for the piezo at the moment, but the option's there to do more with the hex stuff."

New album, *Immersion*, was released recently. What tracks stand out most for you?

"My favourites to play live at the moment are *Encoder* – and *The Island*, especially. *The Island* is a bit of a departure from what we normally do, with more of a house vibe. It's a lot slower for starters and it's got a four-to-the-floor beat, with a great melody. It was also great working with Liam Howlett, Stephen Wilson and In Flames – I'm playing guitar on the In Flames track [*Self Vs Self*]. The low stuff is In Flames and the high stuff is me!"

How did the recording approach for this album differ to previous efforts?

"For a start we mic'd up more compared to *In Silico*. I went in with a bunch of amps: my Hughes & Kettner TriAmp MKII and 4x12 [cab] with Celestion [speakers] in it; a '67 HiWatt head, one of the very early ones; a Hughes & Kettner Puretone; and a T-Rex Big Tone that they don't make any more. We used a lot of blending, too, using the TriAmp for an in-your-face metal sound coupled with a slightly overdriven sound on the T-Rex. We did the same thing with the TriAmp and the Puretone, too."

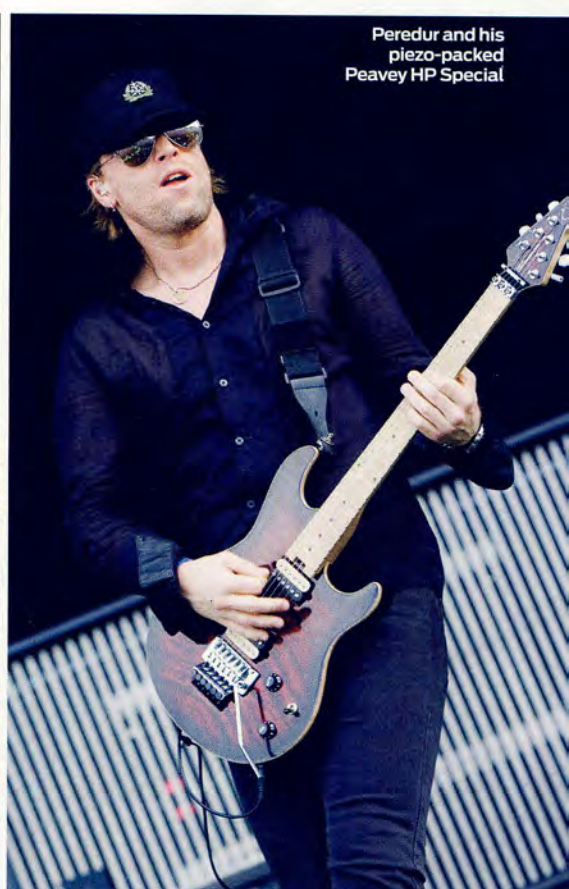


Frontman Rob Swire
with his Starr Labs
Z6S MIDI controller

Bassist Gareth
McGrillen brings
the grooves



Peredur and his
piezo-packed
Peavey HP Special



How easily does all of that translate onstage?

"Obviously on some tracks there are up to six different guitar parts happening at once, so you do have to pick and choose what you're going to play. Sometimes I'll combine two or three parts to make one main part to play live – then it's all fairly straightforward."

What about the rest of your live rig?

"Well, my system is a bit mad! I use the TC Electronic G-System as my main 'brain' in conjunction with my Hughes & Kettner TriAmp. [The amp] has got six preamps on it and it can be changed via MIDI. The guitar signal gets split – one goes to the amp and the other goes into a Muse Receptor, a rack unit that runs computer plug-ins. I use Native Instruments' Guitar Rig in there, so the audience hears the Hughes & Kettner bang in the middle, then either side of that is Guitar Rig in stereo through the Receptor. It gives an extra dimension to the guitar sound and thickens it up a hell of a lot. Ableton Live sends patch changes to the Receptor to change the Guitar Rig sounds, then I control the G-System myself. That's all my foot!"

Do you use any effects other than the G-System to get your sound?

"Yeah, I also use a Budda Wah. I fell in love with it; I think it's the best on the market. It's like a Crybaby with go-faster stripes! Then I've got a Hughes & Kettner Rotosphere for Leslie sounds, and I use the filter models on the Line 6 M9 to create some synthy filter sounds in a couple of the songs. That lives in a rack tray next to a Mesa Boogie V-Twin preamp and the Rotosphere. They all run through effects loops in the TC. I also use a TC Electronic PolyTune. It's an absolutely amazing tuner – I tune to E, as my main tuning. It's just gob-smackingly good!"

CAN'T STOP THE ROCK

Dance and rock join forces in TG's Top 5

The Prodigy: Firestarter

TG fave Jim Davies played the distorted, chorus-drenched guitar part on this tune, which remains one of The Prodigy's biggest hits to date. A true classic.

The Dillinger Escape Plan:

Come To Daddy

When Dimitri Minakakis left Dillinger, the band hooked up Faith No More's Mike Patton and recorded this Aphex Twin cover. It will scare the crap out of you.

Goldie feat Noel Gallagher: Temper Temper

This track has a typical stuttering Goldie beat and Noel Gallagher provides loads of weird noises and feedback with his Union Jack Epiphone Sheraton.

Orbital feat. Kirk Hammett:

Satan

This track from the *Spawn* soundtrack sees everyone's favourite laser-goggle-sporting techno pioneers team up with the Metallica lead man.

Roni Size/Reprazent feat. Zach de la Rocha: Center of The Storm OK, so there are no guitars... but Zach spits his lyrics with enough venom to make this as heavy as any RATM track.

"ELECTRONIC MUSIC IS SO REGIMENTED THAT YOU NEED TO PLAY TO A CLICK"

PEREDUR AP GWYNEDD

With so much going on, how do you make sure everything's in time?

"Playing to a click is important for your timing anyway, but electronic music is so regimented that if you want to play this sort of music then you'll have to be able to play to a click. Otherwise, and it's sad to say it, it'll sound too human. Most people have sequencing software on their computers, and it's so easy to put a drum beat down to a click and play along to it. We use Ableton but you don't have to – in time is in time."

How do you hear the click live?

"You'll need a good audio interface so you can route the click to where it needs to go. As long as the drummer gets the click, they'll be in time and you can play to them. We all use in-ear monitors. If you're using a click then it shouldn't be running through any monitor speakers onstage because the audience will hear it – and it's not the nicest sound in the world."

Speaking of staying in time, what about controlling tempo effects?

"I do a lot of tap tempo filter sweeps and delay holds myself using the expression pedals. It's a lot more fun than standing there listening to a computer do it for you [via MIDI]. Also, for the last couple of years I've used the 'sample and hold' on my delay pedal for the last few notes of whatever song we're playing last. I hit the last few notes, put the expression pedal down and it loops until we walk off stage and my tech turns it off!"

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INTERVIEW **RICHARD BENNETT**
WORDS **LUCY RICE**

RICHIE SAMBORA

As Bon Jovi rock London's O2 Arena in a massive 12-date residency this month, **Richie Sambora gives TG the skinny on his first guitar experiences, the players who shaped his style and the huge touring rig he's amassed today**

Can you imagine Richie Sambora with a black-and-white-painted face à la Paul Stanley? Us neither. Life could have been very different for the Bon Jovi guitarist had he aced his KISS audition in early 1983. Forget the shades, the tan, the rock star sheen. How about some tongue waggling, Richie? "Nothing against KISS," he said in one interview, "but those guys are entertainers first, and the whole make-up thing... that wasn't my style. I was more blues-based and soulful, y'know?"

Almost three decades since joining Bon Jovi, Richie Sambora is still an integral part of one of the world's biggest touring bands. Here, he talks TG through his career, from "the big three" that got him started, and the struggles he faced, to his songwriting tactics and the stadium-filling rig that creates his iconic guitar sound.

BORN IN NEW JERSEY In 1959, Richie Sambora caught the music bug as child, spreading his talents wide as he experimented with a number of instruments before settling on guitar: "At school I played accordion, saxophone, trumpet... I have an ear for music, so in the school

orchestra I was like the utility guy," Richie tells TG. "If they were short in one section, in I would go!"

It was at the age of 12, with his first guitar, that Richie found his true musical direction. "My dad worked in a department store, and somebody returned a cheap Teisco guitar, so he brought it home for me to play around with. I had one guitar lesson, then I stated to teach myself, listening to my favourite records and picking up different techniques. When I got into my first band I smashed the Teisco up after a couple of gigs – during my Pete Townshend phase," he laughs.

WHILE TOWNSHEND inspired Richie's early stage moves, the guitarist's main influences also had distinctly British flavour. "When I started to play guitar, it was the big three – [Eric] Clapton, [Jimmy] Page and Jeff Beck – that I listened to," he says. "I always wanted to be in a group with a bunch of guys that was very integral to the concept of the whole unit. The Stones and The Beatles were my template for that."

Sambora dipped his toe into the solo album market in the 90s with *Stranger In This Town* and *Undiscovered Soul* but it was in Bon Jovi that his guitar talent really had its chance to flourish, even though the going was tough at the start. The band's third album, 1986's *Slippery When Wet*, was their real breakthrough and set them firmly on the path to rock superstardom. Not ones to rest on their laurels, Richie and the band worked hard to, ahem, keep the faith: "The early days were the formative ones for this band, and it proved our mettle," says Richie. "Even after the first two albums, we had some gold and platinum records, but we were still not sure if this band was going to stick together. We were in debt for a few million dollars, so we had to decide: 'Do we keep fighting?' The answer was a resounding yes, so we're very proud of those days."

WITH THE JOVE'S spiralling success came the luxury of experimentation, from 80s super-hits *You Give Love A Bad Name* and *Livin' On A Prayer*, through mainstream 90s rockers *Keep The Faith* and *Hey God*, to the Noughties stadium anthems *Have A Nice Day* and *Lost Highway*. The album from which the latter gets its name took the band into country territory: "Lost Highway was a departure for us as a band but when it became



The New Jersey pin-ups are almost 30 years strong

RICHIE SAMBORA

Unlike most double-necked guitars, Richie's Taylor has the six-string on the top



» such a hit, the door of opportunity was opened to produce a more rock-type of sound for our next recording [2009's *The Circle*]. The plan was for me and Jon [Bon Jovi] to write four or five new songs to complement a greatest hits album we were planning. But once we got started we found we hit a very prolific writing period and ended up with more than enough for an album."

THE CIRCLE TOUR – a worldwide affair now in full force and hitting 30 countries, including the UK with a 12-date O2 Arena residency this June – gives Richie the chance to get his massive rig into action. "Changing guitars and equipment is like getting a new girlfriend," he offers cheekily, "it turns you on, it's both exciting and challenging." There's no way his 150-strong axe collection would get to travel with him but some old favourites are sure to be in the flight case: "I've got a '55 Gibson Les Paul Goldtop that I take everywhere with me – it even has its own bed on the bus," he chuckles.

Other regulars on the roster include a Gibson Les Paul Standard Sunburst with PAF humbuckers and a maple top, a '59 Gibson ES-335 and a Gibson SG doubleneck. Given the choice, Richie opts for vintage over modern gear: "I prefer stuff that's been played in. Vintage [gear] has a very different feel," something Richie's long-time friend and guitar tech Chris 'Lumpy' Hofschneider confirms: "When Richie gets a new guitar, he just beats it up. He'll strip the varnish of the back of it and play it really hard. He likes that old blues player look and feel to his stuff."

OTHER VINTAGE AXES in his collection include '51 and '52 Fender Telecasters and a '59 Stratocaster. Since 2003 the guitarist has played a custom-made Sambora guitar designed and built by Lumpy and Richie via their Times Square Guitars company. The guitar features a Floyd Rose vibrato, Phat Cat pickup and a maple/rosewood fretboard on an ash body with neck-through-body construction and custom humbucking single pickup, and has now been manufactured into the ESP signature, the Sambora SA-2.

For *Wanted Dead Or Alive* onstage, Sambora rolls out his Taylor Doubleneck with six strings on top and a 12-string neck below, which is joined in the rack by Ovation triple and double necks and several Martin guitars, among them a Martin 000-42, MC12-41 Richie Sambora and a OM-28V.

Richie has been wearing in a new pedalboard on *The Circle Tour* that features "all kinds of

SAMBORA SOUNDS

Get the lowdown on Richie's technique

Richie bases many of his solos on the major and minor pentatonic scales, the blues scale and the major and natural minor scales. The quintessential scalar lick to learn is Richie's fast run through two pentatonic positions at the end of *Livin' On A Prayer*'s solo. Richie's rock guitar arsenal is fully loaded – check out his masterful pinched harmonics in the solo to *Wanted Dead Or Alive*. He's also adept with the vibrato arm: the solo to *You Give Love A Bad Name* begins on a divebomb and includes a lick that combines tapping, legato and whammy bar scoops. However, Richie usually favours a melodic approach to soloing over fast licks: in the ballads *Lie To Me* and *Always*, Richie's blues and country influences show through as he combines smooth, melodic playing with chordal ideas.

weird pedals and effects" that the guitarist and *The Circle* producer John Shanks bought on eBay during down-time in the studio. "There are a lot of atmospheric sounds on the [*Circle*] album; some stuff that sounds like keyboards is actually guitars. Me and John played around with a lot of pedal effects in the studio layering down sounds on top of sounds to get that type of feel."

AMONG RICHIE'S BOARD (pictured below) is the infamous talkbox, a mainstay since *Livin' On A Prayer*, which is housed directly under his mic stand, stage right. The guitarist uses two Framptone boxes that are operated via a footswitch, which switches the sound from his main amp to an amp that feeds the talkbox. The talkbox has a speaker that sends the sound down a tube; Richie manipulates the sound out of the tube with his mouth, which in turn is mic'd with a Shure 57 and then fed into the PA. Phew!

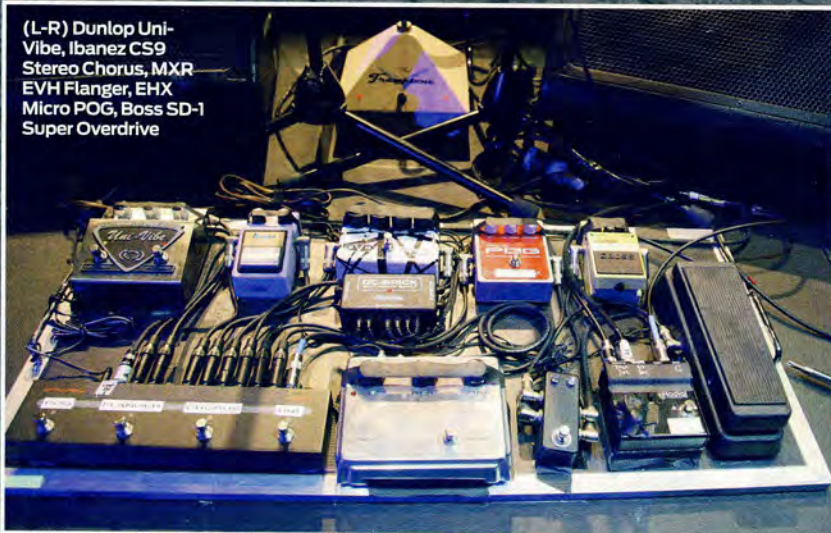
Richie's amp setup is altogether simpler: "I use Marshall JCM 2000 DSLs, and a vintage Vox AC30 – for me, it has a cleaner sound."

Unfortunately, gear can never be full-proof but Richie's ever the pro with his 'show must go on' attitude: "During the *7800° Fahrenheit* tour, we played the Hammersmith Odeon, and half way through our second number the PA blew. It was gone completely; the whole band walked off stage. Me and Jon just picked up a couple of acoustics and a pair of stools and played an impromptu set at the front of the stage until the PA came back on. We couldn't do that now, but it was a great thing for us to do," he remembers.

OVER THE PAST 27 years, Bon Jovi have gone from strength to strength, but what's the real secret to such longevity? "Remaining contemporary from a songwriting standpoint, making music and creating material that others can relate to," says Sambora confidently. "People want to hear what we do, that's why we keep going. It's not about the money; it's about having an effect on people's lives. It might be one particular track or a concert experience that they have had, or something that takes them away from their troubles. It's a privilege to be able to still do that 27 years into our career." 🎸

Bon Jovi have re-released their entire collection of studio albums as *Special Editions*, featuring era-specific live recordings as bonus tracks. Visit www.bonjovi.com for more information.

(L-R) Dunlop Uni-Vibe, Ibanez CS9 Stereo Chorus, MXR EVH Flanger, EHX Micro POG, Boss SD-1 Super Overdrive

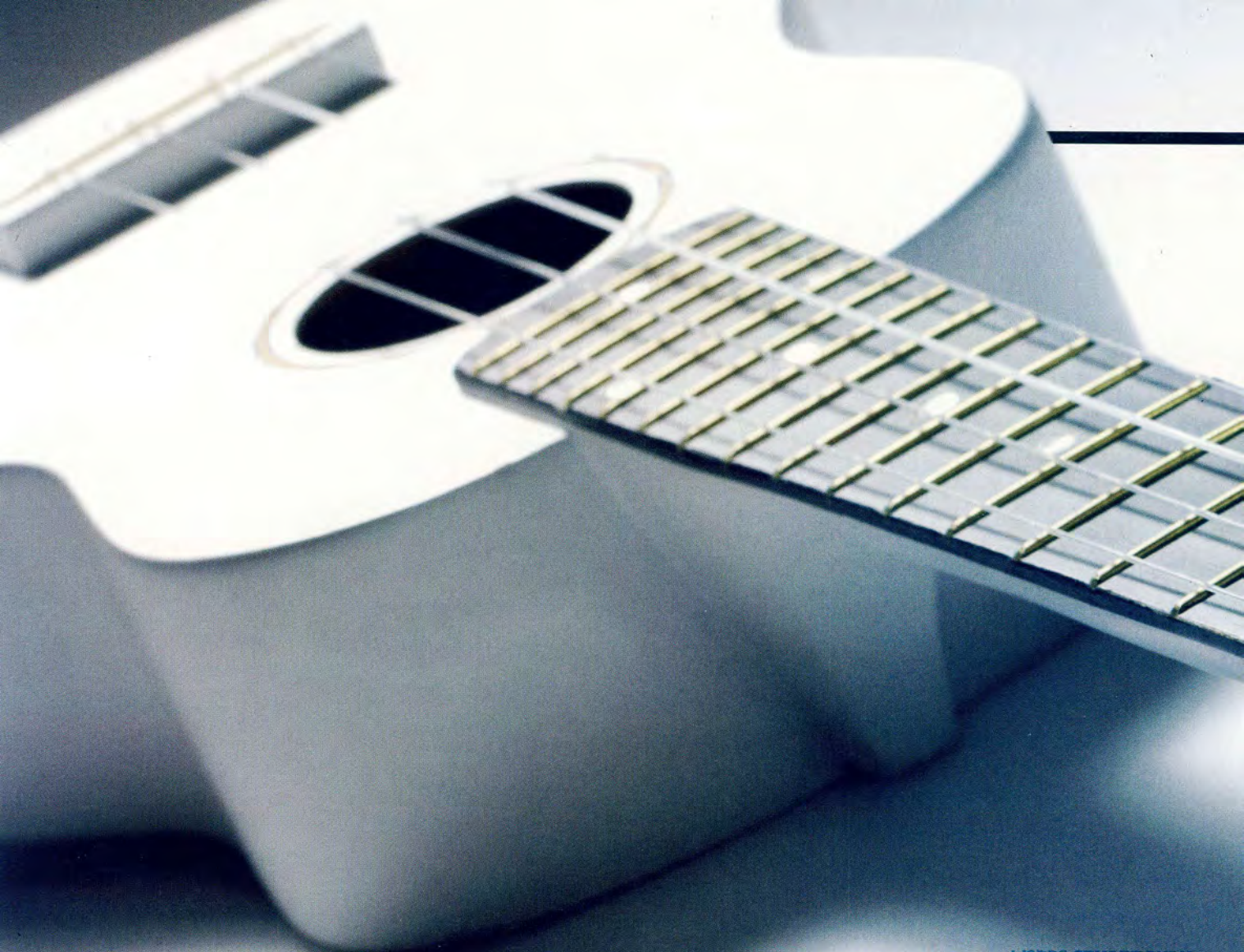


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WORDS **STUART RYAN**

UKE 'EM ALL!

Get in on the ukulele craze

TG shows you the basics of this cool little four-stringer, from tuning to chords, scales, strumming and fingerpicking patterns

This teeny guitar spawn has experienced a big resurgence in the last couple of years. Portable, acoustic and easy to play, the ukulele has gained worldwide popularity from its origins in Hawaii, with players including comedian George Formby (*When I'm Cleaning Windows*), The Beatles' George Harrison, and YouTube ukulele sensation Jake Shimabukuro all pledging their allegiance to the diminutive four-string.

TG's guide to the ukulele first gets you in tune (it's not all that different to your guitar's tuning), and then provides 14 simple chords to get you started. The major and natural minor scales we've given you will help you get to grips with the uke's neck; as you play, think about the name of each note on the fretboard. Once you've got your fingers used to the uke's neck, try out the two simple tunes on p.48: the first is a simple strummed piece that's typical of the chord sequences traditionally played on ukulele; and the second is a more complex fingerpicked melody that helps you develop independence of movement in your picking hand fingers. 

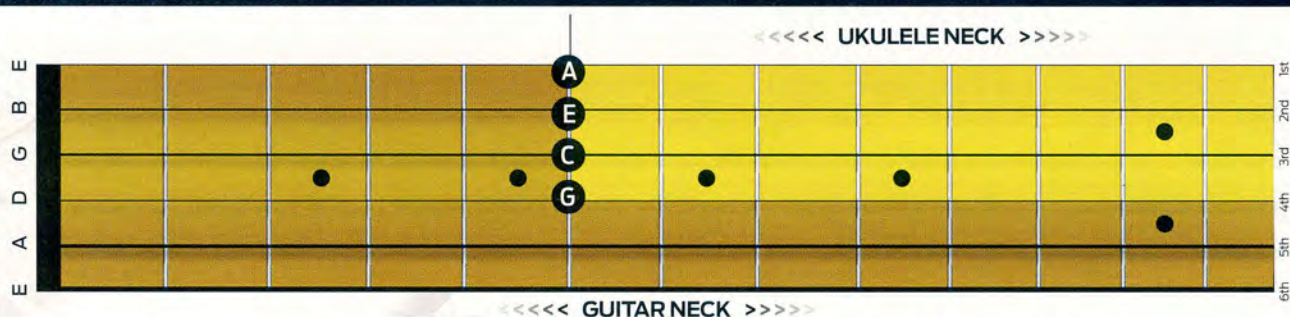
TUNING

The strings on a ukulele are tuned (from low to high) to G, C, E and A. This is the same as the top four strings on the guitar at the 5th fret, shown in the diagram below. The big benefit here is that anything you can play on the top four strings

of your guitar can be transferred onto a uke. However, standard tuning on a uke is a bit different to a guitar because the fourth string is raised by an octave, which means that the lowest string isn't actually the lowest note. This is unconventional for guitarists but

it shouldn't present any problems when it comes to chords – just keep it in mind when you're playing melodic lines. Plus, because of the ukulele's short neck, you don't have to worry about winding the strings to breaking point to get the correct pitch. ■

Guitar neck / Ukulele neck

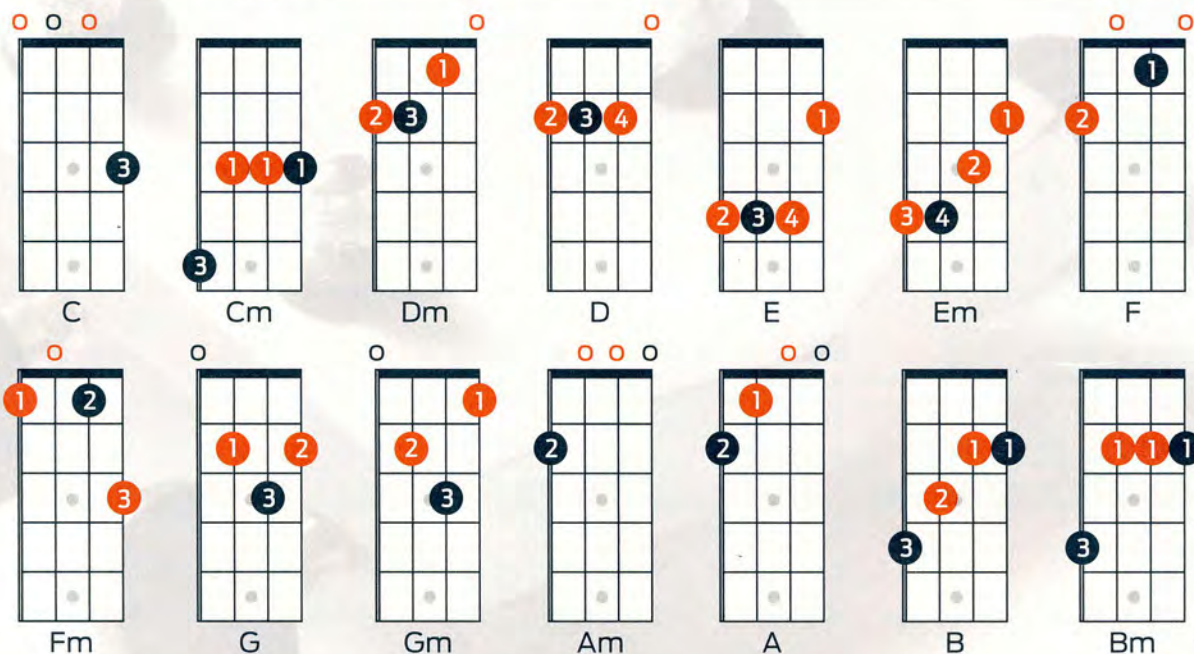


Think of the open strings on a ukulele as the top four strings of a guitar played at the 5th fret. The notes are G, C, E and A from low to high, but remember that the 'lowest' string is tuned an octave higher. This means that it's one tone lower than the high A string, so it's not actually the lowest note.

CHORDS

EXAMPLE 1: major and minor chords

ON YOUR TGCD



We've given you the chord shapes for both major and minor shapes from A to G. 14 chords may sound like a lot to learn, but this collection gives you a good basic chord vocabulary to work with. Try practising these chords by playing chord progressions from some of your favourite tunes.

SCALES

EXAMPLE 2: major and natural minor scales

ON YOUR TGCD



Play these scales with your pick hand fingers rather than with a pick. You may want to use your index (i) finger and thumb (p) as if you were gripping a pick between them. This is a common picking technique on uke because it allows you to combine strumming and picking.

UKE 'EM ALL!

EXAMPLE 3: major and minor pentatonic scales

ON YOUR TGCD

C major pentatonic scale

C minor pentatonic scale

You could also try using a classical alternating index/middle (i/m) picking approach here or even just using your picking hand thumb to pluck each note. Alternating between two picking fingers is easy with these scales because of their two-note-per-string patterns.

STRUMMING

EXAMPLE 4: strumming

ON YOUR TGCD

$\text{♩} = 60/120$

C F C G⁷

A⁷ Dm G⁷ C

Try strumming with the index (i) finger on your picking hand. Strike the strings using your nail on the downstrokes and then the flesh of your fingertip on the upstrokes. Keep your hand loose in order to strike the strings with a strong, relaxed stroke.

FINGERPICKING

EXAMPLE 5: fingerpicking

ON YOUR TGCD

$\text{♩} = 50/100$

G C A D

E⁷ Am E⁷ Cadd⁹

Aim to develop independence with the thumb (p), index (i), middle (m) and annular (a) fingers on your picking hand. Use this fingerpicked piece as a drill to build up fluency and think about keeping the dynamics and timing even on each finger.

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THE GASLIGHT ANTHEM

INTERVIEW MATTHEW PARKER

They've **torn apart their approach to playing** and **come out stronger than ever**. TG talks gear guilt, British blues and getting 'notey' with guitarists Brian Fallon and Alex Rosamilia

B Brilliant third album, *American Slang*, now under their studded belts, the new hopes of New Jersey have taken both their playing and songwriting into new territory. Perhaps it was to be expected, but The Gaslight Anthem are no longer all about big chords and Bruce Springsteen. Give the new full-length a spin and you'll hear touches of The Clash, Fleetwood Mac and – dare we say it – 'god' himself, Eric Clapton. TG hooked up with Brian and Alex to find out how they did it.

A lot's changed since *The '59 Sound* came out. Did that have an impact on *American Slang*?

Brian Fallon: "There are certain songs on the new album that have kind of a darker, rainy feel, like the *Queen Of Lower Chelsea*, or *Orphans* where it says, 'Goodbye fair-weather home and your faithless factories'. That line was kind of for my Dad. When I was growing up, one day we were working and the next day we're not. I think people are feeling that all around the world now, too; it's happening now like it did in the 80s. This whole record was about being *uncomfortable* for us. It was about asking, 'What do we have to say outside of our influences, our peers, our past work? What's next? What's going to be the thing that makes us worth staying with?'"

You've called *American Slang* your *London Calling*, saying that it's more confident and draws on new influences...

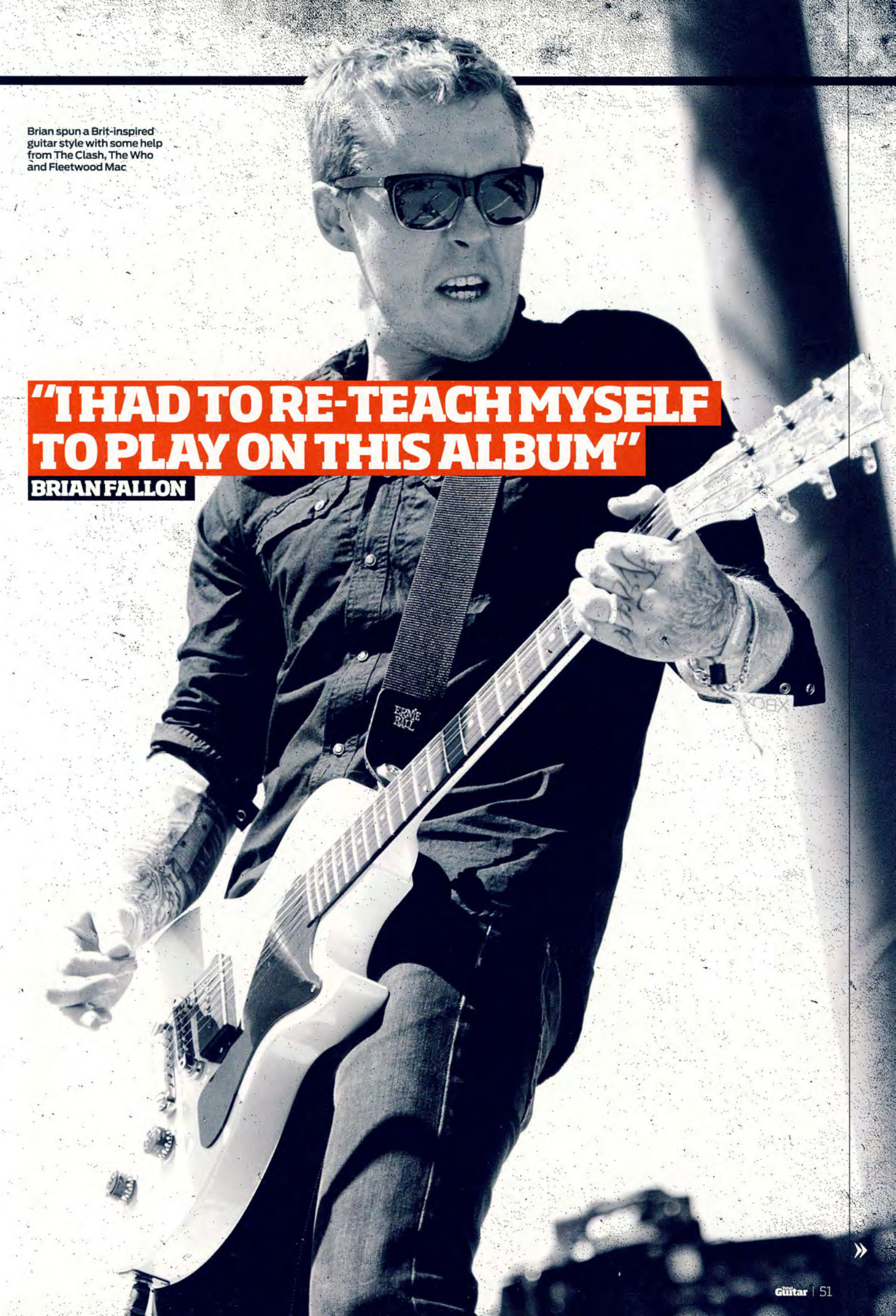
Brian: "Yeah, it was almost like I had to go to guitar lessons again and re-teach myself. I learned how to write songs on our last records and it was very folk-based: big, strummed chords. On this record, it just wasn't cutting it any more. I had to look towards a completely new style. I had gotten into a lot of the early English blues records like John Mayall's *Bluesbreakers* [With Eric Clapton, known as *The Beano* album]. Our guitar tech Ian Perkins gave me Peter Green's *Fleetwood Mac*. He

handed me the record and he was like, 'You gotta listen to this, man. I think that this will change your life'. And it did! Then I was listening to The Clash and The Who – it kind of spun me around that they used these bluesy patterns, without being technical. They were just single notes. I realised, 'OK, this is the trick!'"

Alex Rosamilia: "I had to adapt my playing because a lot of the songs were different, rhythmically, to *The '59 Sound*. So where I used to play like kind of a more 'linear' melody, I'm moving around the fretboard a bit more now. It's that bluesy thing again. I learned not to play throughout the whole song. That way the parts that I do play stand out. I'm still really 'notey', but I'm learning to put in pauses."



American Slang steps away from New Jersey for a whole new vibe

A black and white photograph of Brian Fallon, a musician, playing a white electric guitar. He is wearing dark sunglasses and a dark button-down shirt. He has tattoos on both forearms and is wearing a watch on his left wrist. The guitar has a strap with "ERIE BILL" written on it. The background is a bright, textured wall.

Brian spun a Brit-inspired guitar style with some help from The Clash, The Who and Fleetwood Mac

"I HAD TO RE-TEACH MYSELF TO PLAY ON THIS ALBUM"

BRIAN FALLON

THE GASLIGHT ANTHEM

"OUR GUITAR ROLES ARE MORE INTERTWINED; IT'S NOT A RHYTHM AND LEAD DIVISION"

ALEX ROSAMILIA

What's the dynamic like between you now?

Alex: "It's definitely more intertwined; it's not a rhythm and lead division any more. Like on *The Queen Of Lower Chelsea*, that's Brian playing the lead part. *Old Haunts* would be the best example of how we've changed. The second verse is really mixed together – nobody is strumming anything."

Brian: "It's kind of strange how we did that, we never talked about it. It's almost like we 'dance' with each other guitar-wise. It's very gracious, one bows out and the other comes in. Neither one of us are looking to fill up our space. We're just concerned about the 'sound' of the whole thing."

What gear did you use on this album?

Alex: "It was definitely a different idea than on *The '59 Sound*. I went from using Fenders to Gibsons – I got bit! My main guitar is now one of the new Les Paul Standard Traditional Pros. I also have a three-pickup Black Beauty that I bought in Tokyo, I think it's a '92. Amp wise, I have an Orange Tiny Terror [Hand Wired Edition], which I put through an Orange 2x12 [cab], and a Vox AC30. Those are the two main ones on the record. I've since added a Marshall JCM800 and a 4x12."

Brian: "For me it was pretty simple. I used three Les Pauls and I have these Dr Z Remedy amps. So I used two heads with the same settings, recorded in different rooms. The only effect I used was an Analog Man Beano Boost treble booster – that was that sound I heard on those old English records. It's the first album that we've used the Remedies and Les Pauls on, their first show. *The '59 Sound* was mostly Teles and that took a lot of work to get those fattened out – a lot of compressors, tape echoes and stuff like that. This time it was more stripped down."

Did you splash out on anything?

Alex: "My real indulgence is my 1968 Gibson ES-355. It sent me broke. I only went in to the store to buy a distortion pedal! I had to sell guitars and amps to get this thing – but it plays so nice. I'd

Alex recently switched to a Les Paul Standard Traditional Pro



LOCKED AND LOADED

Brian on getting tight with your band

"Staying tight was the name of the game for the record this time. When Ted Hutt, who produced the record, came down he was really like, 'These songs are great, but you need to play them like a band'. And he just brought down [Rolling Stones track] *Gimme Shelter* and a whole bunch of other things and was like, 'Look, everyone's locked in on the drums and there's space in there. Not everyone's playing every minute'. We went over the songs for a month and just sat there and played them every day and learned how to really play with each other."

never really played something that old before, so I never really 'bought' the hype. But now I get it."

Brian: "I bought a 1981 Heritage 80 Les Paul. It's one of the first '59 Les Paul re-makes. It was hanging up in this store in New York City and I kept going back to it. I would argue with the guy about how much it was and he'd say, 'I can't sell it to you for cheaper, dude. Forget it'. One day I was like, 'That's it, I'm buying it!' It cost me too much money but I can play everything I want to play on that guitar. I'm gonna take it on the road, because you've got to play it. Don't lock it away!"

It must be nice to have your dream guitars...

Brian: "Well, my first Gibson experience was back when I was 19. I got into a touring band and I had this really garbage guitar. I'd hit certain notes and chords and nothing would come out because the fret had sunk directly into the board. I went to my parents and said, 'I don't know what to do'. This was during my Dad's period of not really working and he tells me, 'I tell you what, I'm gonna buy you a guitar and you're gonna pay me back for it'. So I was like, 'Cool, I don't know how I'm gonna pay you back but I'll figure it out'. So he goes out and buys me this black Gibson Les Paul Standard and gives it to me – it just knocked me out. It changed my entire playing experience."

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BARNES & MULLINS



This is drummer
Patrick Carney

This is guitarist
Dan Auerbach

This is an interview with **The Black Keys**

New album '**Brothers**' is fast becoming the sound of summer 2010, proving the duo from Akron, Ohio are **back in full force** and **taking no prisoners**. Blues fakers: they're onto you

INTERVIEW **MATTHEW PARKER**

T

G was going to give you some spiel about The Black Keys' latest effort being the kind of instantly 'classic' album that bands just don't make any more. But having spoken to one half of the duo, guitarist Dan Auerbach, we know that's exactly the kind of talk that makes him nauseous. Instead, we'll tell you that if you read this interview you'll learn about 'real' blues, why limitations are a good thing and how, sometimes, putting down your guitar can make you a better player. You should listen. After all, *Brothers* is the kind of instantly 'classic' album that bands just don't make any more...

Did you spend more time honing your songwriting on *Brothers* than previously?

"Well, some of the songs were pretty old, but I think the sound of the record is just a testament to the way that Pat [Carney, drums] and I are able to work so quickly together and get our ideas across to each other so easily. Once we start working on a song we finish it in a couple of hours and we don't come back to it. Like, [album opener] *Everlasting Light*, I originally wrote that on piano as a gospel song and we recorded it and it ended up sounding like it does on the record [a repeated fuzzed-up, palm-muted staccato riff], which is not necessarily how I had envisioned it, but it's just what we did that afternoon. The record only took a week and a half."

Your production approach seems to have changed since *Attack & Release*...

"One of the things that really made a big difference with this record is that we started every song with bass and drums, and that forced us to focus on the groove. That really helped to shape the sound of the record. I think the production's actually rawer on *Brothers*; it's just the way it's presented [that might sound smoother]. For instance, with the drums on *Attack & Release* there were maybe 15 mics on them; on the new record there's one or two. On the new record there's no song that's over 10 or 12 tracks in total."

"STARTING EVERY SONG WITH BASS AND DRUMS FORCED US TO FOCUS ON THE GROOVE"

DAN AUERBACH

This is an album by The Black Keys. The name of this album is Brothers.

Brothers is The Black Keys' sixth studio album

LIVE AND LOUD

Dan's gear of choice out on the road

"My Harmony [H77] guitar is something that I just keep going back to. Any old Silvertone or Harmony [guitar], the ones with the D'Armond pickups – they make fuzz pedals sound better, they make delays sound better, they just have their own unique quality. My go-to amp would be my Ampeg Gemini I. I used to take it on the road but it just continually fell apart – it just couldn't take it any more. The pedal that I've been using live for a long time now is a green [Electro-Harmonix] Russian Big Muff. It just has an incredible amount of gain."

What equipment did you record with?

"On this record I kept it pretty simple. I bought a couple of fuzz pedals. I have an old Italian Cry Baby wah that I really like, and a Boss Tremolo, and a couple of those small Line 6 ToneCore pedals – I think I had the Verbzilla reverb and the Echo Park delay. I used a little silverface Fender bass amp with a 10-inch speaker and just volume and tone controls. I used that for all of the bass, all of the keyboards and some of the guitar. Everything went through that little amp, or [producer] Mark Neil's Magnatone amplifier."

"I wanted to mix the bass and guitars and keyboards really closely. So, on some songs – like *Next Girl* – there's tremolo guitar with a wah-wah and bass and a Wuritzer, all playing together and it's just one organic sound. It's not necessarily one instrument any more; it kind of becomes its own thing."

Do you ever find that blues rock is a limitation on your writing style?

"I prefer limitations. It's almost like the more you know, the worse it gets. I know so many guitar players or musicians who know so much about music and scales and modes and it gets to be so boring. At some point you have to put the guitar down, stop practising and read a book. Just try to get influenced by something other than music. And I think that [ethos] has helped me. I don't really practise any more; I like the feeling of picking up a guitar and being like, 'Whoa, how do I work this thing again?'"

Do you think that people have the wrong idea about what blues music is?

"Well, I wouldn't describe us as blues. I listened to blues music when I started to play guitar, so that's my foundation musically. Pat really does not like blues music, he's been tainted [by modern blues music]. It's just so watered down and so boring, so I understand why he hates blues music. But I've slowly played him things that are interesting and he understands now that 'blues' is not a bad word. A lot of people think that and I understand why. It's sad."

For those who want to get back to the roots of blues, which guitarists should they check out?

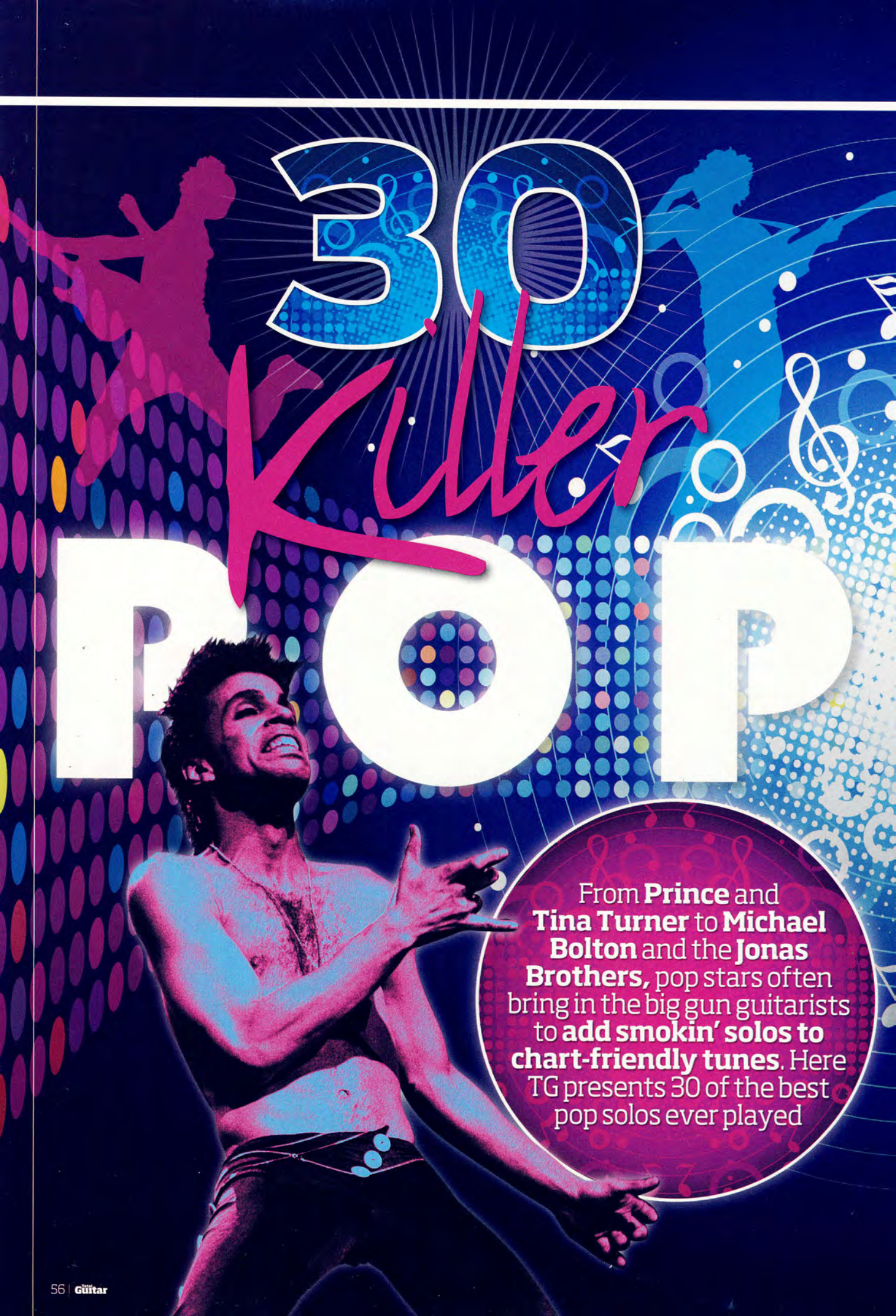
"When I was starting to play guitar, Fred McDowell blew my mind. He played in open tuning with a slide – his fingerpicking was very rhythmic and a lot of it was just one chord. If you want to hear some weird electric s***, I would definitely say listen to Junior Kimbrough. He played an old [Fender] Super Reverb and a Les Paul copy. He played in his own style – this hypnotic fingerpicking. I love that stuff so much... You get guys nowadays, they're trying to be like Buddy Guy. They're playing solos but writing pop songs. The two are so different. They're trying to write some hits, trying to make some money..."

Do you think guitarists as a whole are losing touch with the organic feel of the instrument?

"Well, guitar is big business. All of those ['new blues'] guys, they're going to be popular and the guitar companies are gonna give them free guitars and s***. And then they'll just fill the airwaves with really bland, stupid, baloney. At the end of the day, you've gotta live with yourself. That music that you're doing? It's gonna live for longer than you are, so I just want to make music that I'm happy with and proud of, and I feel like Pat and I have done that. We've done everything our own way and I'm really happy with that." **TE**



Dan's Harmony H77 is his trusty live workhorse



30 Killer POP

From **Prince** and **Tina Turner** to **Michael Bolton** and the **Jonas Brothers**, pop stars often bring in the big gun guitarists to **add smokin' solos to chart-friendly tunes**. Here TG presents 30 of the best pop solos ever played



Shred meets pop as Eddie Van Halen solos on Jacko's *Beat It*

SOLOS!

While TG isn't adverse to belting out a Phil Collins tune or prancing around to a Girls Aloud number at a family wedding, we acknowledge that these days the majority of 'pop' songs are dull. Most solos in our 30 Killer Pop Solos feature have come from the 80s and 90s; laid down by a slew of innovative players and session aces such as Steve Lukather, Dave Barry and Paul Jackson Jr. Although guitar solos have been a rare occurrence in pop tracks over the past few years, there have been a few belters from the likes of Shania Twain and Jonas Brothers to keep us going.

Throughout our Top 30, we've highlighted each guitarist's specific techniques on each solo so that you can see exactly what makes them killer. We even walk you through playing five of the best solos with our video tutorials on your TGCD!

Song: Sexy MF

Artist: Prince

Guitarist: Levi Seacer Jr

Technique focus: staccato phrasing

He may be a kick-ass guitarist himself, but Prince knows when it's time to hand soloing duties over to the right person. Levi Seacer Jr's tasteful, staccato (short, detached notes), jazz-influenced licks are integrated beautifully into the funk feel of this track from *The Love Symbol Album*.

Song: Nothing's Gonna Stop Us Now

Artist: Starship

Guitarist: Craig Chaquico

Technique focus: sustained notes

Opening with a tasty double-stop, Craig's solo is well crafted with a warm distorted tone and some bluesy touches, making it a perfect alternative to the vocal line. The final high D, aided by smooth whammy bar vibrato, continues to sing as the chorus vocals kick back in.

Song: Lovebug

Artist: Jonas Brothers

Guitarist: John Taylor

Technique focus: twin lead soloing

The hardest part of any twin-axe harmony solo is the bends. They have to be of the same speed and hit the target note at exactly the same time. Jonas Brothers backing band member John Taylor isn't scared, though; there's a succession of quick bends in this catchy solo.

Song: Maniac

Artist: Michael Sembello

Guitarist: Michael Sembello

Technique focus: speedy two-hand tapping

Coming from the 1983 movie sensation *Flashdance*, this song by ex-Stevie Wonder guitarist Sembello features him playing a single-coil-driven solo complete with blazing



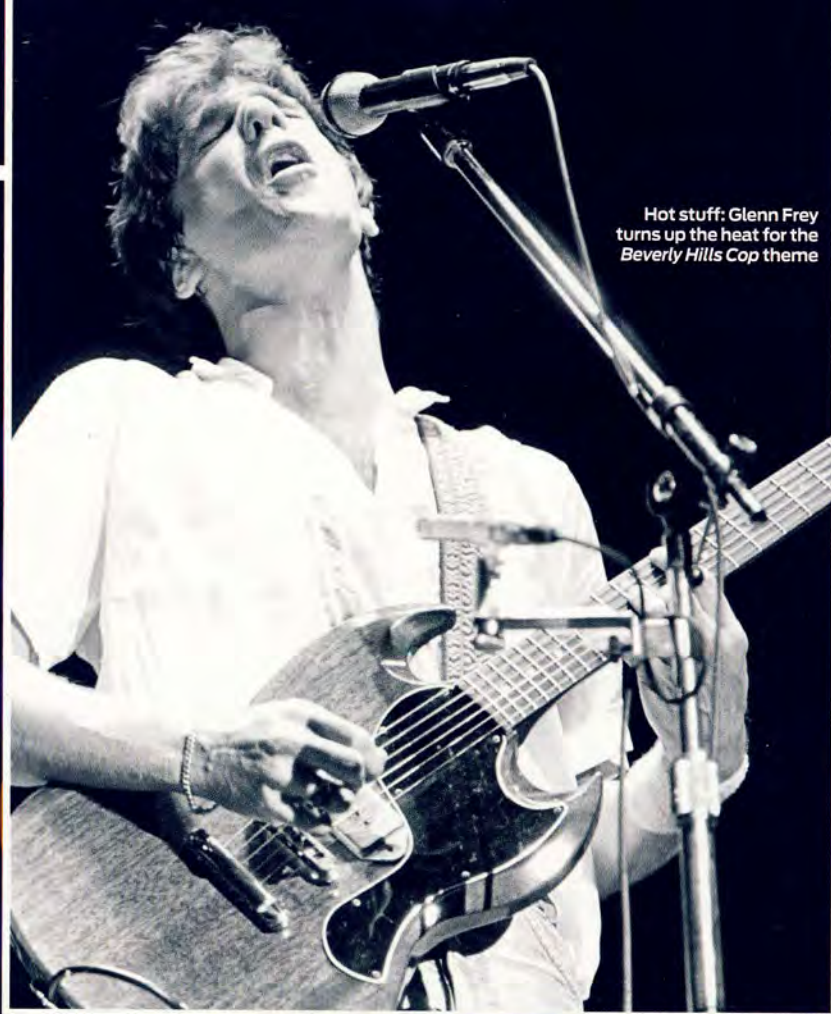
LEARN IT NOW!

SONG: LA BAMBA

ARTIST: LOS BOBOS

GUITARIST: CESAR ROSAS

This solo uses the open position C major scale (C D E F G A B). Lick 1 is played on the open third string with alternate picking; count the lick in 16th notes for 13 beats. Licks 2 to 5 continue this feel. Practise the scale by playing every string from low to high – start on the open string then add the rest of the scale notes. There are no sharps or flats – all the notes you need are on the 1st, 2nd or 3rd frets. Use your first, second and third fingers with one finger covering each fret.



Hot stuff: Glenn Frey turns up the heat for the *Beverly Hills Cop* theme

two-hand tapping. Played on the third string, the tapping ascends the fretboard from the 15th fret as his fretting hand remains rooted around the 9th fret position. Manic!

Song: You Might Need Somebody

Artist: Randy Crawford

Guitarist: Steve Lukather

Technique focus: semi-tone bends

Recorded at the height of his session career, Steve Lukather's solo is brilliant because, while based around the song's melody, he adds fabulous touch and tone, gorgeous vibrato and note-perfect string bending. In Randy Crawford's own words, Steve "steals the track from under me". Great outro fills, too.

Song: Faith

Artist: George Michael

Guitarist: Hugh Burns

Technique focus: oblique bends, hammer-ons, weaving twin guitars

Scottish session guitarist Hugh Burns had already proved his versatility with his nylon strung licks on George Michael's *Careless Whisper* in 1984, when he channelled 50s rockabilly on *Faith* four years later. His authentic picking transformed a great song into a modern rock 'n' roll classic. Incidentally, Burns also played the amazing solo on Gerry Rafferty's *Baker Street*, since covered by Foo Fighters.

Song: The Heat Is On

Artist: Glenn Frey

Guitarist: Glenn Frey

Technique focus: quarter-tone 'curl' bends

Eagles' Glenn Frey may be known as a great singer, but he's one mean axeman too! Typical of pop rock songs, this solo has various nods to the blues including some killer quarter-tone curl bends. As heard several times in this track, these bluesy bends curl away from the fretted note and teasingly stretch out to the next fret's note without quite getting there.



LEARN IT NOW!

SONG: EASY LOVER

ARTIST: PHIL COLLINS

GUITARIST: DARYL STUERMER

This solo is in the key of F minor, the bulk comprising the F minor pentatonic scale (F A B C E). Licks 1 to 4 are played using the fourth pattern of the F minor pentatonic scale in 8th position. In the first two licks, Daryl also plays an F minor triad on the top three strings. Lick 5 is more jazzy, making use of some cool chromatic passing notes: the 10th fret G note on the fifth string, followed by 9th fret B and E notes on the fourth and fifth strings respectively, contribute to a slightly 'outside' sound. Next comes a second string lick where Stuermer plays an ascending phrase on the 8th, 9th, 11th, 13th, 14th and 16th frets. Finally, licks 6 and 7 are again played using the F minor pentatonic scale – this time in the 1st (13th fret) and 2nd (16th fret) positions.

Song: When You Tell Me That You Love Me

Artist: Diana Ross

Guitarist: Paul Jackson Jr

Technique focus: screaming high notes

Child actor-turned-guitarist Paul Jackson Jr was an A-list rhythm session master in the 80s and 90s (now a smooth jazzer), but on this song he 'out-Lukes' Steve Lukather with a screamingly high rock solo full of bends and vibrato-fuelled notes. It's a highly polished performance with the last E note getting pet dogs the world over nodding in approval.

Song: Physical

Artist: Olivia Newton John

Guitarist: Steve Lukather

Technique focus: wide vibrato

A pop rock song's solo needs plenty of energy so, aside from blazing note runs, the best way to get this is with the whammy bar or finger-orientated note vibrato. This is not the place for soft bluesy vibrato, though: assertive, tone-wide (two frets worth) vibrato is needed here to make sustained notes sing. Listen to Lukather on this song for a vibrato masterclass. Word is, it was a complete one take, too.

Song: Leave A Light On

Artist: Belinda Carlisle

Guitarist: George Harrison

Technique focus: melodic slide guitar

Belinda Carlisle was such a big deal in the 80s that she could even get an ex-Beatle to play guitar on her records. George Harrison's achingly beautiful slide solo was played in standard tuning on 'Rocky', the psychedelically painted '61 Fender Stratocaster he used on Beatles classics like *Nowhere Man*.

Song: Man! I Feel Like A Woman!

Artist: Shania Twain

Guitarist: Dann Huff

Technique focus: blues scale and dominant 7 licks

Dann Huff's philosophy of producing a solo that's structured but played like it's been improvised is perfectly illustrated on this Shania Twain smash hit. A veteran country session player, Huff gets less than 20 seconds to do his thing so he nails some wild bends, stinging licks and a pinched harmonic. Man!

Song: Addicted To Love

Artist: Robert Palmer

Guitarist: Eddie Martinez

Technique focus: smooth string bends and squealing pinched harmonics

Session guitarist Eddie Martinez nailed the *Addicted To Love* solo in one take using a Hämer Prototype guitar loaded with a triple-coil pickup, plus a Pro Co Rat distortion pedal and a late '70s non master volume Marshall head with a 4x12 cab. While his solo takes pride of place in the audio, a leggy model replaced him in Palmer's infamous video.

Song: This Ole House

Artist: Shakin' Stevens

Guitarist: Mickey Gee

Technique focus: rockabilly picking, staccato chords, banjo rolls

Mickey Gee, who sadly passed away last year, was such a killer guitarist that he once made Nashville legend Chet Atkins' jaw drop. His red-hot Telecaster picking on *This Ole House* apparently inspired Stray Cat Brian Setzer to cover the song. Mickey's solo is a rockabilly guitar masterclass.

Song: Black Cat
Artist: Janet Jackson
Guitarist: Dave Barry
Technique focus: slow bends

Like En Vogue and Whitney Houston, Janet Jackson is a pop diva partial to a spot of heavy riffing. Session ace Dave Barry's extended solo – which is split into three distinct sections – is an A to Z of modern rock technique, but notably features long, slow bends that work well with *Black Cat*'s cool groove.

Song: Fame
Artist: Irene Cara
Guitarist: Elliott Randall
Technique focus: fast vibrato

"When I recorded the solo they hadn't finished editing the film," Elliott told TG. "So they didn't know how long it would need to be and I had to create a 'finish' after every eight bars to create natural edit points. It was done in one pass too, so that made it even more of a challenge."

Song: How Am I Supposed To Live Without You
Artist: Michael Bolton
Guitarist: Michael Landau
Technique focus: playing through the changes



LEARN IT NOW!

SONG: LA ISLA BONITA
ARTIST: MADONNA
GUITARIST: BRUCE GAITSCH

We've combined the two lead breaks of this song into one demo of five licks. Licks 1 to 3 are based on the C# natural minor scale (C# D# E F# G# A B). Map these notes out on the fretboard. Start with the first string: play open, 2nd fret, then 3rd, 5th, 7th and 9th frets (most of these notes correspond to the fret markers). Repeat on the second string (swap the 4th fret D# for the 3rd fret note) – these are the notes of the scale for licks 1 to 3. For licks 4 and 5, add 5th and 6th fret notes on the third string. The note at the 5th fret (C, or B# in this key) is a #7 in the scale, which offers an exotic flavour.



LEARN IT NOW!

SONG: BEAT IT
ARTIST: MICHAEL JACKSON
GUITARIST: EDDIE VAN HALEN

Drop the whammy bar then raise it while hammering on to the 2nd fret, third string. Slide up to 7th then 9th frets while tapping harmonics at the 14th. For lick 2, tap at the 15th and finger the 10th, 12th and 14th frets on the first and second strings. Lick 3 stretches across the 12th, 15th and 19th frets on the top two strings. Lick 4 is in 12th position with a tap-slide at the 15th fret, second string. For lick 5 drop the third string with the whammy bar and hit a pinched harmonic at the 9th fret. Bend up and down, then pull off and hammer on between the 7th and 9th frets before dooping the whammy bar. For lick 8, tap the 15th fret and finger the 8th and 12th frets on the first and second strings. The final lick is tremolo picked along the first string.

If you can hold off the vomit for the first two minutes and 44 seconds of Bolton's sickly power ballad, you'll witness a thing of beauty as Michael Landau plays effortlessly through a series of quick, complex chords changes that guide the song into a new key. And then it's back to Mr Constipated...

Song: Goodbye To Love
Artist: Carpenters
Guitarist: Tony Peluso
Technique focus: chromatic passing notes

Want to know how to create some contrast in a silky sweet Carpenters' track? Break out the fuzz pedal and throw a super cool guitar solo in, that's how. Axeman Tony Peluso uses chromatic passing notes to copy Karen Carpenter's vocal melody before developing his solo with some tasty pentatonic licks.

Song: Loverboy
Artist: Billy Ocean
Guitarist: Geoff Whitehorn
Technique focus: tapped bends

English guitarist Geoff Whitehorn is taste personified, but he can pull out the stops when the moment demands it. Using a typically processed 80s sound, Whitehorn employs the 'bend, tap, pull-off' technique during *Loverboy*, so prevalent at the time, to inject a heady rush to this chart-busting single.

Song: Queen Of The Night
Artist: Whitney Houston
Guitarist: Paul Jackson Jr

Technique focus: soloing through the pentatonic patterns
Based around various patterns of the minor pentatonic scale, this solo is certainly big on energy. Paul Jackson Jr features in TG's list once more, this time kicking off with a repeating pull-off lick before ascending the neck via a run of diatonic 6ths. The solo builds to a climax with a 16th note triplet run into a high string bend.

Toto's Steve Lukather is also one of the most prolific session guitarists of all time



Tina Turner: big on mullets and melodic guitar solos

Killer POP SOLOS!

Song: Warning Sign

Artist: Nick Heyward

Guitarist: Alan Murphy

Technique focus: whammy bar scoops and doops

In the 80s, the late session guitarist Alan Murphy was everywhere: Kate Bush, Go West, Level 42 and Mike+The Mechanics – all huge names on the pop scene. On this Nick Heyward classic, Alan's whammy bar scoops and doops (using the bar to bend into and out of the notes) are everywhere, producing phrases with a definitive 'rubber band' type sound. It's like Allan Holdsworth had gone pop!

Song: Somewhere In My Heart

Artist: Aztec Camera

Guitarist: Gary Sanford

Technique focus: legato

Scottish new wavers Aztec Camera released this pop tune in 1987, and Gary Sanford's melodic solo is filled with expressive, high-register bends. However, it's the two flurries of fast hammer-ons and pull-offs at the start of the solo that are by far the most impressive bit of this ultra-catchy, late 80s classic, so give it a spin!

Song: Everything I Wanted

Artist: The Bangles

Guitarist: Vicki Peterson

Technique focus: melodic licks and slides

The Bangles played some killer surf music in their early days, and Vicki Peterson's solo on *Everything I Wanted* echoes that sound. Worked around the song's melody, it builds to a climax just like any great solo should and was most likely played on Vicki's favourite Gibson Les Paul Custom.

Song: Somewhere Out There

Artists: James Ingram and Linda Ronstadt

Guitarist: Steve Lukather

Technique focus: speedy legato

Two celebrated vocalists singing a song for a cheesy Disney flick: it hardly suggests blazing guitar, does it? But check out the ascending sextuplet run that opens this solo and there's no doubt that rock session legend Steve Lukather is on the job. The rest of the solo is a rocky mimic of the vocal line with bends and vibrato galore, but it's his three-note-per-string low to high legato burn that grabs our attention.

Song: Running With The Night

Artist: Lionel Richie

Guitarist: Steve Lukather

Technique focus: monster string bending

Hired for what he would bring to the track and not simply reading the dots, Steve Lukather – yup, here he is again! – went for this one big-time. Fabulous string bends (a huge four-fretter at 2:31), vibrato arm dips and speedy legato runs display a titanic piece of improvisation.

Song: Private Dancer

Artist: Tina Turner

Guitarist: Jeff Beck

Technique focus: chord swells, sparse staccato

notes, Jeff Beck's signature fingerpicking

Private Dancer was touched by the hands of two legendary guitarists: Mark Knopfler of Dire Straits wrote the song but left solo duties to Jeff Beck. Although he's best known as a Fender endorsee these days, Beck apparently whipped off the bluesy solo on a pink Jackson Soloist. **TR**



LEARN IT NOW!

SONG: THE ONE AND ONLY

ARTIST: CHESNEY HAWKES

GUITARIST: NIK KERSHAW

We've broken this solo down into six licks. Watch the video to learn each phrase, then repeat each in isolation. Map out the notes of the A major scale (A B C# D E F# G#) on your guitar's neck – the solo uses this pool of seven notes in various positions across the fretboard. In lick 2, watch out for the pinched harmonics at the 7th fret on the third and fourth strings, and also at the 9th fret on the fourth string. When playing these notes, allow the side of your thumb to momentarily contact the string as you pick. Try picking near the neck pickup to produce the harmonic pitches exactly as on the record. Practise the speedy lick 5 slowly. This lick is based on A major / F# minor pentatonic scale patterns.



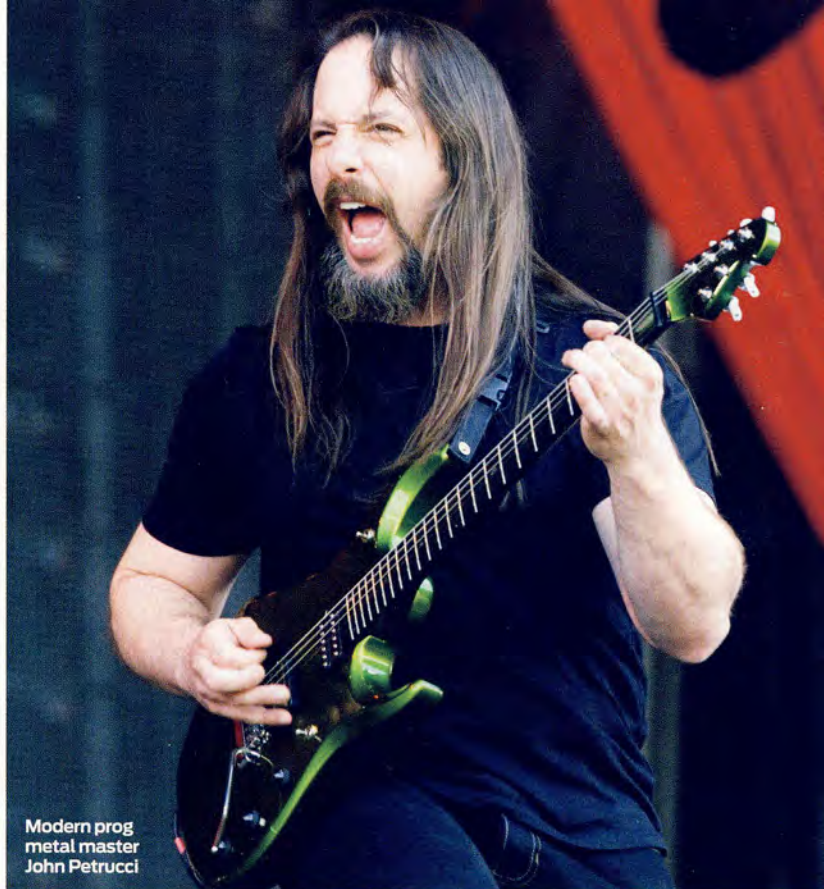
Genre-bending legend Jeff Beck adds his fingerpicking genius to *Private Dancer*



VIP Area

PROGRESSIVE METAL

Practise some odd time signatures and exotic scales with these modern progressive heavy metal tracks



Modern prog
metal master
John Petrucci

THIS MONTH'S ACCESS CODE: **hungary**

Progressive metal fuses the spirit of experimentation from old-school 70s prog bands such as Yes and Rush with aggressive modern metal. Dream Theater, Fates Warning and Watchtower are pioneers in the field. Contemporary bands such as Pain Of Salvation, Opeth and Meshuggah

also push the progressive envelope. Odd time signatures are part of the style, as are exotic scales, so you may need to practise some of the unusual ones. Use three-note-per-string scale patterns, legato, tapping and sweep picking over the backing tracks, and listen out for drum fills that cue the transitions between sections.

Getting your VIP tracks

Click the 'VIP Area' button on the TG CD interface. To get to your exclusive tracks, you will need to type this month's access code, which is 'hungary', into the relevant box. Your tracks will download to your computer and you will be able to play them whenever you want. **(CG)**

TRACK 1 – Nocturnal Hallucination Auditorium

ON YOUR TGCD

♩ = 90

B Dorian –

1 | Bm⁷ / / / / / | Bm⁶ / / / / / | Bm⁷ / / / / / | Bm⁶ / / / / /

B Aeolian –

5 | Bm^{7#5} / / / / / | Bm / / / / / | Bm^{7#5} / / / / / | Bm / / / / /

B Phrygian –

9 | C/B / / / / / | Bm^{7#9} / / / / / | C/B / / / / / | Bm^{7#9} / / / / / || 13

B Blues –

13 | B⁵ / / / / / | B^(b5) / / / / / | B^{sus4} / / / / / | Bm / / / / /

D Blues –

13 | D⁵ / / / / / | D^(b5) / / / / / | D^{sus4} / / / / / | Dm / / / / / || 16

F Blues –

17 | F⁵ / / / / / | F^(b5) / / / / / | F^{sus4} / / / / / | Fm / / / / /

Ab Blues –

17 | A^{b5} / / / / / | A^(b5) / / / / / | A^{b5} / / / / / | A^bm / / / / /

B Dorian – Play 5 times

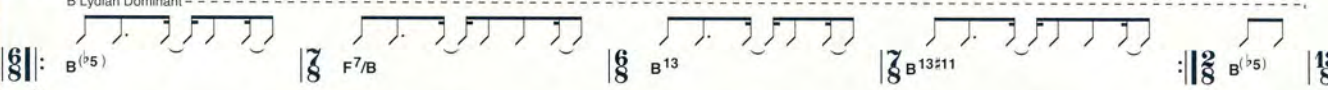
17 | B⁵ / / / / / ||

For bars 1 to 12, use the following modes: B Dorian (B C# D E F# G# A), B Aeolian (B C# D E F# G A) and B Phrygian (B C D E F# G A). These scales share many notes, so you only need to change one note to get from one mode to the next. Practise these three scales (with B as the root note) in advance to help you navigate these changes. The time signatures are extremely complex, but if you listen to the backing track it's not too hard to follow the changes.

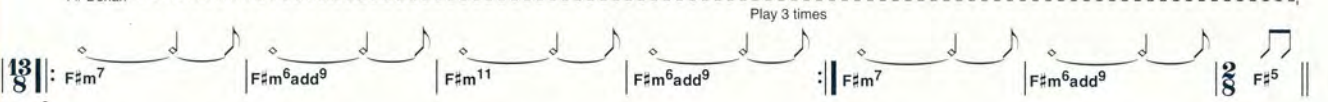
TRACK 2 – Planet Eggs**ON YOUR TGCD**

♩=128

B Lydian Dominant –

1 

F# Dorian –

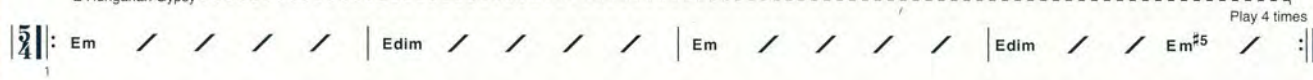
6 

For bars 1 to 5, use the B Lydian Dominant scale (B C# D# E# F# G# A). From bar 6 onwards, use the F# Dorian mode (F# G# A B C# D# E). These two scales differ by only one note – the E# in the B Lydian Dominant scale changes to E natural in the F# Dorian scale. This can also be seen as switching between F# Dorian and F# melodic minor scales. Again, listen to the audio to make sense of the complex time signatures.

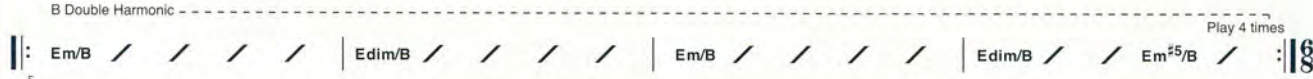
TRACK 3 – Hungarian Hippos**ON YOUR TGCD**

♩=125

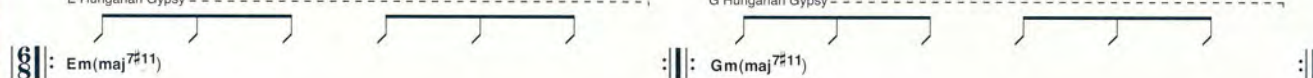
E Hungarian Gypsy –

1 

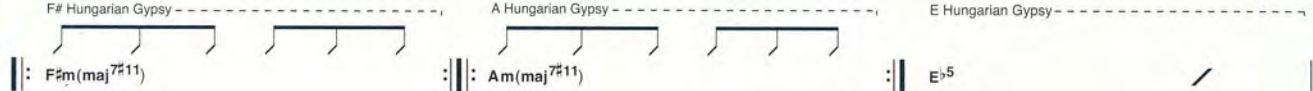
B Double Harmonic –

5 

E Hungarian Gypsy –

9 

F# Hungarian Gypsy –

11 

Bars 1 to 9 are based around the B double harmonic scale (B C D# E F# G A#). Treat E as your root note in bars 1 to 4 and in bar 9 – this mode of the double harmonic scale is sometimes called the Hungarian gypsy scale. Change back to B as your root note in bars 5 to 8. Bars 10 to 13 are all based around the Hungarian gypsy scale, but played in different keys: G, F#, A and E respectively.

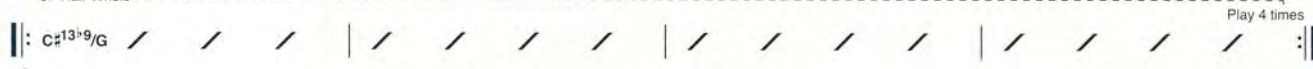
TRACK 4 – That's Me Sugar**ON YOUR TGCD**

♩=120

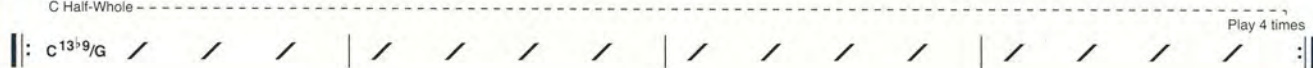
B Half-Whole –

1 

C# Half-Whole –

5 

C Half-Whole –

9 

Despite the complex rhythmic patterns, this track is in 4/4 throughout. Let the *ostinato* (repeating) clean guitar part be your guide to the pulse. Try using legato and tapping within the half-whole scale. Think of each section starting from these three different root notes respectively: B, C# and C. The half-whole is an eight-note scale (1 2 #2 3 #4 5 6 7), best visualised as a repeating series of semitones and tones: s, t, s, t, s, t.

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CONTENT

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Jimmy Page gets
smooth with slide on
You Shook Me, p.72



Welcome

Chesney Hawkes, Phil Collins and Madonna don't usually grace these pages, but each of these artists have had a TG-worthy guitar solo in their tunes. Check out Charlie Griffiths' video walkthroughs of TG's favourite pop guitar solos on your TGCD. We've also got modern and classic Ozzy this month: new single *Let Me Hear You Scream* on p.95, and our *Crazy Train* Riff Of The Month on p.13. More full tabs this issue include, *Is There A Ghost* by Band Of Horses on p.86 and Led Zep's *You Shook Me* on p.72, with a video walkthrough of Biffy Clyro's big hit *Bubbles* on your TGCD.

Chris Bird
Music Editor

LEARN TO PLAY

Every month *Total Guitar* brings you the best full transcriptions, songsheets and riffs, plus video lessons with your favourite players

Meet the experts



CHARLIE GRIFFITHS
With his awesome technical prowess, Charlie is TG's shred guru. He teaches at ICMP and you can hear him in prog-metal band Haken.



JAMES UINGS
Former TG Music Editor James is Publishing Manager for rock and pop exam board Rockscool, and has 16 years of guitar teaching experience.



PHIL CAPONE
Phil is currently a tutor at London's Institute of Contemporary Music Performance. He has also written several guitar tuition books.



SIMON YOUNG
Simon is one of TG's most long-standing contributors. Simon transcribes and produces soundalike audio for TG's toughest music-production jobs.



STEVE ALLSWORTH
Steve has played with Rod Stewart, Lily Allen, Westlife, Ronan Keating and more. He teaches at London's Guitar-X and has written many books.



TONY SKINNER
Tony is Examinations Director of the Registry of Guitar Tutors, providing electric, acoustic and classical guitar grade syllabuses since 1992.

This month's lessons

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BEGINNER'S



Acoustic Guitar

Easy video lessons to get you started on the acoustic

Country musicians like George Jones are fans of this technique



Alternating bassline

An alternating bassline is a kind of strumming where you swap (or alternate) between the lowest notes in a chord. Combining this with full strums so the chord rings out gives a kind of bounce to your strumming. It's common in acoustic country music, but you'll find the approach in many other styles, too.

The trick is knowing which notes to alternate between. Method one is simple – just swap between the two lowest fretted notes of the chord.

This guarantees that all of the notes belong in the chord you're playing.

However, this method doesn't guarantee you'll find the best-sounding bass notes. Below, we've taken three of the most common beginner chords and shown you some choice bass notes. Practise swapping between the bass notes to begin with, and then try adding in chord strums. Remember to hold the chords throughout the exercises so you can focus on picking the right strings without watching your fret hand. ■

AFTER THIS LESSON YOU'LL KNOW HOW TO...

- ✓ Identify suitable alternating bass notes for three simple chords
- ✓ Combine downstrokes and upstrokes with an alternating bassline
- ✓ Play a simple piece of music based on this technique

EXAMPLE 1: bass notes

ON YOUR TGCD



Example 1: bass notes for an A chord. The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of four quarter notes: A (open), E (open), A (open), and E (open). The bass line consists of four quarter notes: A (open), E (open), A (open), and E (open). The final measure shows a full A chord (A, C#, E) with a repeat sign.

The best notes to alternate between with an A chord are the root note (A) and the open sixth string E. Start by practising the swapping action between these two notes, without worrying about the chord. Just play an occasional A chord so you can hear how these notes fit in.

EXAMPLE 2: adding the chord

ON YOUR TGCD



Example 2: adding the chord. The notation shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of four quarter notes: A (open), E (open), A (open), and E (open). The bass line consists of four quarter notes: A (open), E (open), A (open), and E (open). The final measure shows a full A chord (A, C#, E) with a repeat sign. The text 'let ring throughout' is written above the final measure.

It's actually possible to completely ignore your fretting hand with this example. Simply hold down the A chord and let it ring throughout. This means you can focus on the alternating bass pattern. Strum like this: open fifth string – chord – open sixth string – chord.

EXAMPLE 3: downstrokes and upstrokes

ON YOUR TGCD



Adding in a couple of upstrokes may not sound difficult, but actually this is where the real action begins – this is a step up from basic exercises to real, musical

strumming. Essentially, the pattern is the same as Example 2, but with two strums (a downstroke and an upstroke) on each chord. Start by practising the

basic strumming pattern shown in the tab. Use downstrokes on all the single notes, followed by 'down, up' on each chord. Try to create a flowing musical groove.

EXAMPLE 4: D and E chords

ON YOUR TGCD



So far, all the exercises have focused on an A chord, but D and E chords also work with the same alternating approach. Here, we've shown you the fingering for these two

chords, plus the notes to alternate between. So, for the D, swap between the open fourth and fifth strings. For the E chord, swap between the two 2nd fret fretted notes,

again on the fourth and fifth strings. The fact that these notes are fretted shouldn't cause any trouble – simply hold down the chord and focus on hitting the right strings.

EXAMPLE 5: backing track

ON YOUR TGCD



The track is a combination of the three chords we've looked at and the strumming patterns, too. The trick to mastering the piece is to practise the exercises in

Examples 1, 2 and 3 with all three chords. So that's three stages for each chord: first, work out which bass notes to use and practise alternating between them; second,

try adding in a downstroke with each chord; third, add upstrokes! Repeat this process with all three chords then get your fret hand up to speed by practising changing chords.

BEGINNER'S



Electric Guitar

Easy video lessons to get you started on the electric



Hank Marvin uses major pentatonic scales in his instrumental work

Major pentatonic soloing

Many beginner guitarists are intimidated by scales but there's really no need to be. While memorising scales can take a while, there's good reason to learn one or two. Scales are groups of notes that sound good together. This means you can make up lead licks and be fairly sure they'll sound good.

The A major pentatonic scale is your ideal first scale. It only has five notes (A B C# E F#), although the most common scale pattern repeats this over two octaves. This means that

once you reach the F#, you start all over again on a higher A note. Your next step is to start making up your own licks. There's no magic formula – just take scale notes at random and experiment with rhythm and timing to create your own tunes.

Once you've learned the A major pentatonic scale, move the pattern to different positions on the neck. For example, if you start on the 10th fret on the sixth string you get the D major pentatonic scale. Our track this issue uses a few simple licks taken from the A, D and E major pentatonic scales. ■

PETER THIS LESSON YOU'LL KNOW HOW TO:

- ✓ Play the A, D and E major pentatonic scales
- ✓ Break the major pentatonic scale down in to simple licks
- ✓ Play an eight-bar piece of music based on the major pentatonic scale

EXAMPLE 1: A major pentatonic scale

ON YOUR TGCD



A major pentatonic scale

TAB

5 7 4 7 4 7 4 6 5 7 5

The numbers in the tab tell you which frets to place your fingers at. The numbers next to the noteheads tell you which fingers to use. You should be able to play the whole scale without changing position. Practise slowly and swap between downstrokes and upstrokes.

EXAMPLE 2: A major pentatonic scale exercise

ON YOUR TGCD



cont. sim.

TAB

5 7 4 7 7 4 7 4 4 7 4 7 4

Play the first four notes of the scale. Then play four notes starting on the second note of the scale, then the third, fourth, and so on. Spend a few days mastering Example 1 before attempting this demanding fretting exercise. Use the same fingering as you did with the full scale.

EXAMPLE 3: simple licks

ON YOUR TGCD



lick 1

lick 2

TAB

5 7 5

7 5 6

It's easy to write simple licks based on the major pentatonic scale. We've shown you two easy licks here, both using notes from the scale. You can vary the fingering

to make yourself more comfortable. For example, if you were playing the full scale you'd use your second and fourth fingers to play the notes in lick 1. The lick is much

simpler though, so try using your other fingers. We played lick 1 on your TGCD using our first and third fingers. For lick 2 we used our first, second and third fingers.

EXAMPLE 4: D and E major pentatonic scales

ON YOUR TGCD



D major pentatonic scale

E major pentatonic scale

TAB

10 12 9 12 9 12 9 11 10 12 10

12 14 11 14 11 14 11 13 12 14 12

Don't be intimidated by the thought of learning more scales. If you can play the A major pentatonic scale, then the D and E versions shouldn't trouble you because they

use exactly the same fingering, just starting higher up the neck. The D major pentatonic scale starts on a D note (sixth string, 10th fret) and the E version of the scale starts

on an E note at the 12th fret. Aim to be able to play the scale starting on any note on the sixth string up to about the 15th fret. Any higher than this is impractical.

EXAMPLE 5: backing track

ON YOUR TGCD

$\text{♩} = 110$ $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

A D A E

TAB

5 7 5 5

7 5 6 7

5 7 5 5

5

1

A D A E

TAB

5 7 5 5

10 12 10 10

12 10

12 14 12 12

5

This track uses the three versions of the major pentatonic scale shown in Examples 1 and 4. You'll get the most out of the track if you practise the scales first. We've broken

the track down for you on your TGCD and played each lick slowly so you can hear how they should sound. We've also played the track in full for you. Notice the picking

instructions in bar 1: 'down, up, down, down'. The rhythm is repeated in bars 2, 3, 5, 6 and 8 (although with different notes) so use the same picking pattern.

STRUM-ALONG
Learn how to play
'BETTER
TOGETHER'
in 20 mins



Jack Johnson

BETTER TOGETHER

Be your own rhythm section and add a percussive vibe to your acoustic strums with some string slaps



A few simple slaps to your strings gives a cool rhythm style

When Jack Johnson burst onto the music scene at the beginning of the Noughties, he not only made singer-songwriters cool again, but also introduced a new way to play the acoustic guitar with percussive strumming. This cool technique is really easy to get together and will

instantly make your accompaniments sound far more interesting.

Traditionally, guitar players accent the backbeat (beats 2 and 4) by strumming harder on these beats. Percussive strumming takes things a step further and replaces the accents with a slap across all six strings. You don't need to hit the

strings hard, just enough to deaden them and create the effect. This technique works best when you slap the strings with the side of your palm, simultaneously allowing your fingers to tap the scratchplate just below the strings. This simple technique is great for creating self-contained accompaniments. ■ PHIL CAPONE

JACK JOHNSON: *Better Together* – intro

ON YOUR TG CD

$\text{♩} = 105$
N.C.
Capo 1st fret

Chords: F (E), F/E (E/D#), Dm (C#m), C (B), Bb (A), Bb/A (A/G#), Gm (F#m), C (B). Play 4 times.

The crosses (from bar 5 onwards) indicate when you should use a percussive slap instead of a downstrum – don't forget to use the side of your palm to hit the strings. Allow your fingers to simultaneously tap the scratchplate as you slap the strings. Notice that this track is played with a capo at the 1st fret.

The Chords

CAPO 1ST FRET

F (E)

CAPO 1ST FRET

F/E (E/D#)

CAPO 1ST FRET

Dm (C#m)

CAPO 1ST FRET

C (B)

CAPO 1ST FRET

B_b (A)

CAPO 1ST FRET

B_b/A (A/G#)

CAPO 1ST FRET

Gm (F#m)

CAPO 1ST FRET

C full barre (B)

CAPO 1ST FRET

B (A#)

You will need to learn these nine chords to play this tune.
The bracketed fret number is the number of frets AFTER the capo; the unbracketed number is the actual fret on your guitar

VERSE 1

F F/E Dm C
There's no combination of words I could put on the back of a postcard
B B/A Gm C
No song that I could sing but I can try for your heart
F F/E Dm C
Our dreams, and they are made out of real things
B B/A Gm C
Like a shoebox of photographs with sepia-toned loving
F F/E Dm C
Love is the answer at least for most of the questions in my heart
B B/A Gm C
Like, why are we here? And where do we go? And how come it's so hard?
F F/E Dm C
It's not always easy and sometimes life can be deceiving
B B/A Gm C B B
I'll tell you one thing, it's always better when we're together

CHORUS 1

B C (full barre) B B
Mmmm, it's always better when we're together
B C B B
Yeah, we'll look at the stars when we're together
B C B B
Well, it's always better when we're together
B C
Yeah, it's always better when we're together

Piano interlude (verse sequence)

VERSE 2

F F/E Dm C
And all of these moments just might find their way into my dreams tonight
B B/A Gm C
But I know that they'll be gone when the morning light sings
F F/E Dm C
And brings new things – for tomorrow night you see
B B/A Gm C
That they'll be gone too, too many things I have to do
F F/E Dm C
But if all of these dreams might find their way into my day to day scene
B B/A Gm C
I'd be under the impression I was somewhere in between
F F/E Dm C
With only two, just me and you, not so many things we got to do
B B/A Gm C B B
Or places we got to be, we'll sit beneath the mango tree, now

CHORUS 2

B C B B
Yeah, it's always better when we're together
B C B B
Mmmm, we're somewhere in between together
B C B B
Well, it's always better when we're together
B C
Yeah, it's always better when we're together

Piano interlude (verse sequence)

MIDDLE

Gm C
I believe in memories they look so
Gm C
So pretty when I sleep, hey now
Gm C
And when I wake up
Gm C
You look so pretty sleeping next to me
B C
But there is - not enough time
B C
There is no - no song I could sing
B C
And there is no - combination of words I could say
B C
But I will still tell you one thing: we're better together

OUTRO

Outro guitar solo (similar to intro)



Led Zeppelin

YOU SHOOK ME

Channel the early slow blues sound with Jimmy Page's soulful slide playing in this Willie Dixon cover



Page conveys a lot of feeling on this track with the use of a slide

"YOU SHOOK ME"
WORDS AND MUSIC BY
WILLIE DIXON AND J.B.
LENOIR
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MUSIC CORP., JEWEL MUSIC
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While it's essentially just a hollow glass or metal cylinder, the slide is a powerful tool when teamed with your guitar – just a couple of notes can move you to tears or cut you like a knife. This is because, freed from the limitation of frets, slide guitar creates smooth pitch changes and can mimic the human voice better than any other instrument. And this is why Jimmy Page doubled up Robert Plant's vocal line on this Willie Dixon cover using a slide and his Danelectro 3021 guitar.

The Zeppelin back catalogue is a great place to start out when you're first getting to grips with slide because Page did much of his slide work in standard tuning (EADGBE). Keep your

slide resting on the strings and don't press it down onto the fretboard. Slide players use heavy strings and a high action to facilitate this. This technique can take a while to get used to, but follow our guidance and you'll find the verses are quite easy. ■ PHIL CAPONE

LEARN THIS AND YOU'LL BE ABLE TO

- ✓ Master some simple bluesy slide guitar licks
- ✓ Play a basic 12-bar blues rhythm guitar part
- ✓ Learn how to solo confidently over a 12-bar blues pattern

Getting the Sound



Select your neck pickup for the slide parts but use your bridge pickup for the solo and outro, both of which are played without the slide. The organ solo and harmonica solos are also played without slide. Back off your guitar's volume to clean up the tone on these sections.

TECHNIQUE FOCUS: slide guitar

VERSE 1

Slide players generally wear the slide on their third finger because this offers the most control, but it still lets you play conventional riffs with your first and second fingers. Use a combination of pick hand palm-muting (for the low strings) and fret hand muting (to silence any unwanted open high strings). Keep your first and/or second finger on the strings behind the slide as you play those licks so that the strings don't resonate behind the slide.

LED ZEPPELIN: *You Shook Me* – intro ON YOUR TGCD

♩ = 52 N.C. A⁷ let ring -

TAB 15/17 17 15 17 12/15 12 14 12 9 \ / 17 17 15 17 15 12 11 12 10 7/9

E⁷ B⁷ RP

TAB 9 9 7/9 9 9 12 9/11 \ 9 8 9 9 4 3 4 \ 4 3 4 0 3/5 3

Slide vibrato (used in every bar of the intro) is achieved by using a gentle shaking motion moving the slide up and down along the length of the string. To avoid playing flat, your slide should always make contact with the string directly above the fret (not behind it). BACKING TRACK

LED ZEPPELIN: *You Shook Me* – verse 1 ON YOUR TGCD

0:19 E⁷ A⁷ E⁷ B⁷ A⁷ E⁷ B⁷

TAB 0 0 0 0 0 0 3/5 3 0 9 7 9 9/12 9 7 [7] 2 0 3/5 3

TAB 0 0 0 0 0 9 7 9 9/12 7/9 7 9 [9] 0 9 7 9 9/12 9 7

TAB [7] 2 0 3/5 3 0 0 0 0 0 10/12 12 10 12 12/15 12 14 12 [12] \

TAB 15/17 15 17 15 12 11 12 10 8/9 9 7/9 9 9 12 9/11 \ 9 \ 9 4 3 4 \ 4 3 4 0 3/5 3

Use your fretting hand fingers to mute the open sixth string as soon as you've played it in order to create the staccato effect. In bar 2, mute the fourth string (9th fret) by touching it with the side of your thumb as you simultaneously pick the third string at the 7th fret. BACKING TRACK

LED ZEPPELIN: *You Shook Me* – verse 2

ON YOUR TGCD

1:13

E7

TAB

0 0 0 0 0 0 3/5 3 0 9 7 9 9/12 7/9 7 [7] 2 0 3/5 3

4

A7

TAB

0 0 0 0 0 9 7 9 9/12 7/9 7 9 [9] 0 9 7 9 9/12 9 7

7

E7

TAB

[7] 2 0 3/5 3 0 0 0 0 0 10/12 12 10 12 10/12 12 10 12 [12]

10

A7

TAB

22/24 24 22 24 22 19 19 17 17/20 21 19/21 21 21 20 17/19 17 16 17 16 17 18 19 12 12

Unless your guitar has a 24-fret neck, you'll be playing above your neck pickup for the high E note in bar 10. This is only possible with a slide because you don't use frets to create notes. It's hard to find the right spot for your slide so check your pitch against the open first string (E).

BACKING TRACK

LED ZEPPELIN: *You Shook Me* – organ solo

ON YOUR TGCD

2:08

E7

TAB

0 0 0 0 0 0 3/5 3 2 2 4 4 2 4 7 5 3 2 2 4 4 2 2 7 5 3

4

A7

TAB

2 2 4 4 2 2 3/5 3 7 7 9 9 7 0 7 5 3 7 7 9 9 7 0 7 5 3

➔ LED ZEPPELIN: *You Shook Me* – organ solo (cont'd)

ON YOUR TGCD

E7

B7

A7

E7

B7

This section should be played without the slide to allow you to use all your fret hand fingers. Use hybrid picking (pick and fingers together) to pick out the B7 chord doublestops (two notes played simultaneously) in bars 9 and 12.

BACKING TRACK

LED ZEPPELIN: *You Shook Me* – harmonica solo

ON YOUR TGCD

E7

A

G

E7

A

G

A/E

A7

G

A7

A

G

E7

A

G

E7

B7

A7

E7

B7

To facilitate a quick change, only the lowest note of the G chord is fretted. Using either your second or third finger, you can simultaneously fret the sixth string and mute the fifth. Simply angle your finger so that it just touches the higher string. Again, play this part without a slide.

BACKING TRACK

LED ZEPPELIN: *You Shook Me* – guitar solo

ON YOUR TGCD

3:59

E⁷

BU 12/14 13 14 13 14(16) 15(17) 15 14(16) 14 13 14 13 14 12 12/14 13 14 13

BU 14(16) 17 (19) 19 (21) 21(22) 21

PB 20 BD (22) (22) (20) 17 17 17

N.C.

BU 19 (21) 19 18 17 20 19 17 18 17 20 17 18 17 18 17 19 (21) 19 19 (21) 19 (20) 19

straight feel

PB 19 PB 19 PB 19 BU BD BU BU

(20) 19 (20) 19 (20) 19 (20) (19) 17 18 17 18 17 19 (21) 17 19 (21) 19 18 17 20 19 17 18 19 17 18

E⁷

BU 17 18 17 19 (21) 19 (21) PB 19 PB 19 PB 19 BD 17 19 17 19 17 19 18 19 18 19 18 12 14 12

straight feel

BU 15(17) 17 15 12 15 12 15 12 15 14 12 14 14 14 [14]

A⁷

BU 12 (14) 10 12 10 (11) (10) 8 8 8 10 (12) 10 (12) (10) 8 8 9

9/11

LED ZEPPELIN: *You Shook Me* – guitar solo (cont'd)

ON YOUR TGCD

12

The solo is played without the slide. Break down the licks where the backing stops (bars 5 and 6) into short phrases. For example, each of the triplets (shown with a 3 and a bracket in bar 5) can be learned on its own as three single notes and then pieced together.

BACKING TRACK

LED ZEPPELIN: *You Shook Me* – verse 3/outro

ON YOUR TGCD

4.55

12

15

Page played the outro sequence from bar 10 onwards in free time (*rubato*) and without the slide. We've squared up the tab and added a click to the backing track to make this section more manageable. Play along to the full version to get the phrasing and rhythm together.

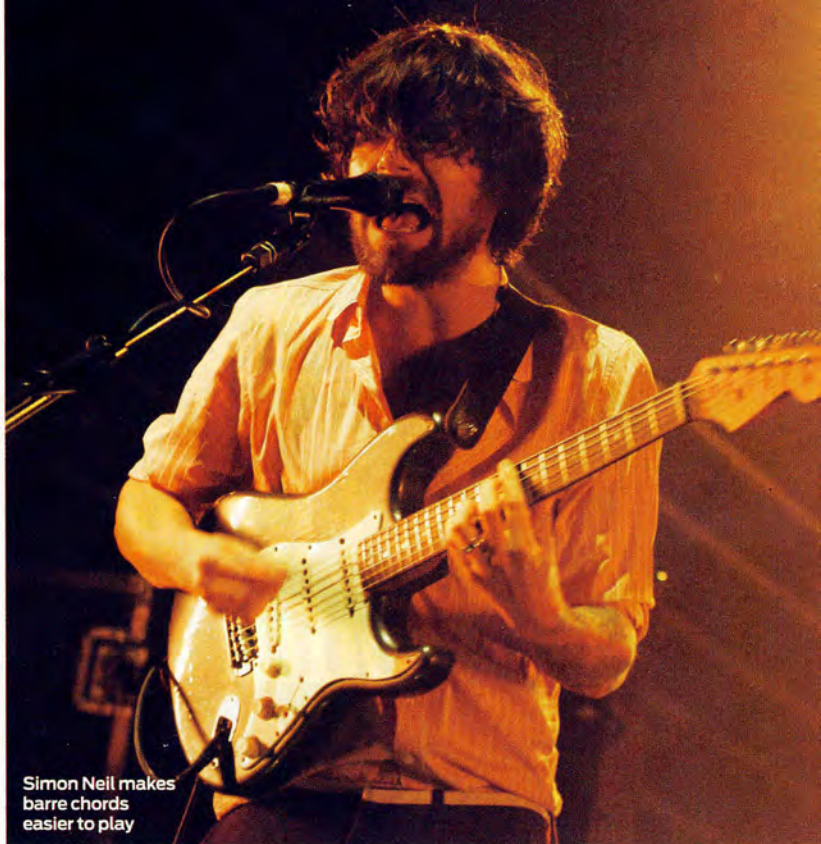
BACKING TRACK END



Biffy Clyro

BUBBLES

Learn some barre chords... and then dismantle them into partial chords with Simon Neil's clever riffing



Simon Neil makes barre chords easier to play

Biffy Clyro's single *Bubbles* is based almost entirely on common barre chord shapes. However, guitarist Simon Neil makes these simple chords work in a more creative way. The verse riff is played using partial chords and doublestops, so instead of fretting a full barre chord you can simply play two or three strings. This is much

easier on your fingers and it also allowed Simon to turn the chords into a riff, complete with a melody.

The chorus begins on the same chord shape as the verse, but is a swift repeating hammer-on/pull-off lick. Although the riff sounds intricate, all the fingerings are based on simple chord shapes, just with those added hammer-ons. The

bridge is the simplest section to understand because it's full barre chords throughout – so there are no partial shapes to work out. Finally, the outro is a melody with a tricky pulse, combining 4/4 and 3/4 time. Count carefully to stay in time. The original track was recorded a semitone down, but we've stayed in standard tuning for convenience. ■ CHARLIE GRIFFITHS

BIFFY CLYRO: *Bubbles* – verse

ON YOUR TGCD

PHIL BOURNE/RETNA



The opening E major triad is a fragment of a full E shape barre chord. Instead of playing the full barre, simply play the first, second and third strings. Your first finger sits across the first and second strings while your second finger frets the third string. The next chords are doublestops (two-note chords), but are followed by an A shape E chord. As you move through these shapes, a simple melody should ring out.

BIFFY CLYRO: *Bubbles* – chorus

ON YOUR TGCD



Start with the same E major triad as the verse (but only play the second and third strings). This keeps your third finger free to hammer on and pull off between the 12th and 14th frets on the second string, and also to jump across to the fifth string. This section of the chorus also forms the intro lick.

BIFFY CLYRO: *Bubbles* – bridge

ON YOUR TGCD



This rousing bridge is based on full E and A shape barre chords. Make sure you can play open E and A chords with your second, third and fourth fingers. This leaves your first finger free to barre across all six strings. Aim for a smooth, fluid strumming motion.

BIFFY CLYRO: *Bubbles* – outro

ON YOUR TGCD



The rhythm of the opening phrase is a bar of 4/4 time followed by a bar of 3/4. To keep time, count '1 2 3 4 1 2 3' – so you simply omit a fourth beat in the second bar. We've used downstrokes throughout, but you can alternate pick if you prefer.



Band Of Horses

IS THERE A GHOST

Chiming arpeggios and just one basic chord shape power this indie tune from album *Cease To Begin*

'IS THERE A GHOST'

WORDS AND MUSIC BY
BENJAMIN BRIDWELL, ROB
HAMPTON AND CREIGHTON
BARRETT

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SONGS MUSIC

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When Band Of Horses released *Is There A Ghost* in 2007, vocalist and founding member Ben Bridwell took care of all guitar duties. The song opens with Bridwell singing over chiming arpeggios, where a G note rings out constantly with the C5 and F#5 chords.

The intro chord shapes continue throughout the track at various pitches, first as arpeggios and then as full chords played with constant downstrokes. These downstrokes are straightforward, but make sure you mute the open fourth string with the underside of your third finger, while you fret the root note on the fifth string. Live footage of the band performing the song confirms that

Bridwell uses a capo at the first fret and plays the arpeggios using a standard open C chord shape. This is how the band reach the D₄ pitch of the original version, but we've kept our backing track capo-free so you can play along with ease. ■ **SIMON YOUNG**

Getting the Sound



Use a neck humbucker for the initial arpeggios and switch to a bridge humbucker for the chords when the band enters. A bright, slightly overdriven sound works for the arpeggios but boost the gain for a crunchy overdrive rather than full-on distortion for the full chords.

TECHNIQUE FOCUS: constant eighth note downstrokes

VERSE 3 ONWARDS



This exercise helps you build up to playing constant eighth note downstrokes. Bars 1 and 2 help loosen your pick hand and shake out any tension. Gradually build up speed until you reach the tempo of the song. Then try omitting bar 1 (for a three-bar exercise), and finally omit bar 2, so you're playing constant eighth notes.



Ben Bridwell works the humbuckers on this album standout

LEARN THIS AND YOU'LL BE ABLE TO

- ✓ Play this song using simple open chord shapes
- ✓ Pick arpeggios that ring out for a chiming bell-like tone
- ✓ Play chords rooted on the fifth string while muting the fourth string

LODD ON YOUNG/HILL

GULF PARKS AND BALCONING: SIMON TOUNG

BAND OF HORSES: *Is There A Ghost* – verse 1 and 2**ON YOUR TGCD**

$\text{♩} = 138$

C⁵ **Fsus²**

let ring throughout

TAB

Both the C⁵ and F^{sus2} arpeggios use a basic open C chord shape with your first and third fingers fretting the second and fifth strings respectively. Keep both fingers clear of the third string to let it ring out. The final open string note in bars 2 and 4 gives you time to change chords.

BACKING TRACK**BAND OF HORSES: *Is There A Ghost* – chorus 1 and 2****ON YOUR TGCD**

G **Fsus²**

no repeat in chorus 1

0:21 let ring throughout

TAB

This part extends the arpeggio pattern established in the verses by taking the open C chord shape up to the 8th position in a G octave/unison pattern. We suggest you pick downstrokes on the fifth string and upstrokes on the second and third strings.

BACKING TRACK**BAND OF HORSES: *Is There A Ghost* – build-up riff (guitar 1)****ON YOUR TGCD**

Cmaj⁷

0:57 let ring throughout

TAB

This is a somewhat indistinct part played with a clean-sounding guitar. It doesn't matter which fingers you use to fret the 5th fret notes, but ideally use two adjacent fingers placed squarely on the fretboard so that they don't interfere with the open second string.


BACKING TRACK

BAND OF HORSES: *Is There A Ghost* – build-up riff (guitar 2)

ON YOUR TGCD

Cmaj⁷


0:57



Play 4 times

TAB

0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3




Use downstrokes throughout this part, gradually building up the intensity of your strumming over the course of the four bars. Use your third finger to fret the 3rd fret C note, angling it slightly towards the headstock, so that it mutes the idle open fourth string. **BACKING TRACK**

BAND OF HORSES: *Is There A Ghost* – bridge 1/verse 3 and 4

ON YOUR TGCD

C⁵


1:06



Play 4 times

TAB

1	1	1	1	1	1	1	1
0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3




Use firm downstrokes with an even tone to play these simple chords – they use the same chord shape established in the earlier verses. The chord changes and slides at the end of bars 2 and 4 are probably not deliberate, but occur naturally as you change position. **BACKING TRACK**

BAND OF HORSES: *Is There A Ghost* – chorus 3

ON YOUR TGCD

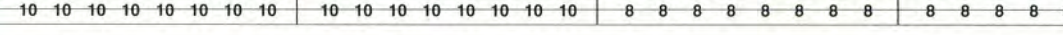
G

1:34



TAB

8	8	8	8	8	8	8	8
0	0	0	0	0	0	0	0
10	10	10	10	10	10	10	10




Once again, this part uses the same open C chord shape to spell out the two chords that drive this riff. As with the main verse and bridge riffs, use your first and third fingers to fret the chords and use firm, steady downstrokes throughout. **BACKING TRACK**

BAND OF HORSES: *Is There A Ghost* – bridge 2

ON YOUR TGCD

C⁵

1.48



Fsus²



Just as with the main riffs, use firm downstrokes. Use your fourth finger to fret the first string G note, keep your first finger fretting the second string throughout and simply move your third finger between the F and C notes on the fourth and fifth strings.

BACKING TRACK

BAND OF HORSES: *Is There A Ghost* – outro solo

ON YOUR TGCD

1. 2.

C

2.30



Fsus²

3.



Use alternate picking throughout this part, fretting the third string with your third finger and the second string with your first finger. Lift your third finger just off the fretboard to mute the third string so that it doesn't ring out over the second string E notes.

BACKING TRACK **END**

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Bar-Kays

SOUL FINGER

This blues-fuelled Southern soul tune is centred around a one-bar riff – just follow guitarist Jimmy King's lead



Party-time
 Memphis soul
 men, Bar-Kays

'SOUL FINGER'

WORDS AND MUSIC BY
 JIMMY KING, BEN CAULEY,
 JAMES ALEXANDER, PHALON
 JONES, CARL CUNNINGHAM
 AND RONNIE CALDWELL

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This track was the debut single from Memphis soul band Bar-Kays. Most of the tune is powered by a one-bar riff, where guitarist Jimmy King plays staccato B chord stabs on beats 1 and 2, then spells out notes from A and E chords on beats 3 and 4. Although it's an instrumental piece, the tune is structured like a conventional song with the main riff acting as the verse. The verses are punctuated by two chorus-like chord riffs, a solo and a two-bar breakdown.

Most of the tune is in the key of B major, but both the solo and the breakdown riff switch to B minor, with the breakdown riff using notes from the B minor pentatonic scale. King played his blues scale based

solo aggressively, striking the strings hard for a percussive effect. He plays loosely, with the odd miss-hit and stray open string. The bends aren't precise either, so getting a loose raw feel is more important than playing with clinical perfection. ■ SIMON YOUNG

LEARN THIS AND YOU'LL BE ABLE TO

- ✓ Play most of the song with just one bar of tab
- ✓ Solo using the B minor pentatonic and blues scales
- ✓ Use swing feel to play semiquaver guitar rhythms

Getting the Sound



Use a bridge position singlecoil pickup through some bright, bass-light, valve-style overdrive. Don't overdo the overdrive, though, or the full chords will sound muddy. The sound should be crunchy and only distort when you strum your guitar's strings hard.

TECHNIQUE FOCUS: B minor pentatonic and blues scales

SOLO / BREAKDOWN

Brackets in blues scale only

TAB

7 10 7 (8) 9 7 9 7 9 (10) 7 10 7

The minor pentatonic and blues scales are two of the most useful (and common scales) for rock and blues guitarists. The minor pentatonic scale has five notes: 1, 3, 4, 5, 7. In the key of B minor the notes are B, D, E, F#, and A. The blues scale adds a 5 to the sequence (an F note in the key of B minor). The tab shows the scale at the 7th position over two octaves, but try to work out the notes in other positions on the guitar. The 5 blues scale notes are shown in brackets.

BAR-KAYS: *Soul Finger* – intro

ON YOUR TGCD

♩=116 ♩ = ♩

C#m7 **F#5**

TAB

1

9 9 9 9 11 11

9 9 9 9 11 11

9 9 9 9 11 9

This part is played with the second half of the opening horn section phrase. Barre across the 9th fret with your first finger, then fret the following doublestop at the 11th fret with your third finger. Quickly move up one string for the following F#5 chord stab.

BACKING TRACK

BAR-KAYS: *Soul Finger* – main riff

ON YOUR TGCD

Use downstrokes for the staccato stabs on the B chord. Your third finger will be in place to slide up the fifth string to the 12th fret. Let your third finger guide you again as you move down to the 11th fret, leaving your first finger in place for the closing doublestop.

BACKING TRACK

BAR-KAYS: Soul Finger – chorus 1

ON YOUR TGCD

0:38

TAB

11 11 11 11 10 9 | 9 9 9 10 | 11 | 11 12 13 14 |

11 11 11 11 10 9 | 9 9 9 10 | 11 | 11 12 13 14 |

9 9 9 9 8 7 | 7 7 7 8 | 9 | 9 10 11 12 |

These major chords can be fretted with your first finger on the fifth string and your third finger fretting the remaining strings. Use firm downstrokes throughout, lifting your fingers just off the fretboard to mute the strings for the staccato chord on beat 4 of bar 1.

BACKING TRACK

BAR-KAYS: *Soul Finger* – solo

ON YOUR TGCD

[illegible]

➔ BAR-KAYS: Soul Finger – solo (cont'd)

ON YOUR TGCD



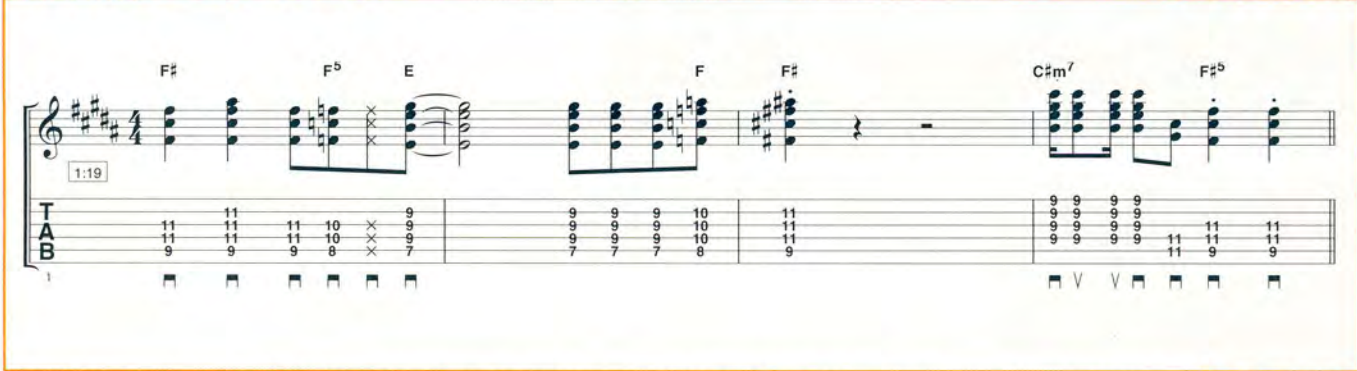
The musical notation for the solo section of 'Soul Finger' is presented in two staves. The top staff is a standard musical staff in G major (one sharp) and 4/4 time. It features a series of eighth and sixteenth notes, with some triplets and a final double stop. The bottom staff is a guitar tablature (TAB) corresponding to the top staff. It shows fret numbers (7, 9, 10, 11) and includes the letters 'BU' and 'BD' above certain frets, indicating bends. The TAB is divided into measures that align with the musical staff above it.

All but the final bar is played in 7th position using just your first and third fingers. Use your first finger for the initial doublestop, then your third finger to fret the third string. Use aggressive alternate picking but keep your wrist and forearm relaxed.

BACKING TRACK

BAR-KAYS: Soul Finger – chorus 2

ON YOUR TGCD



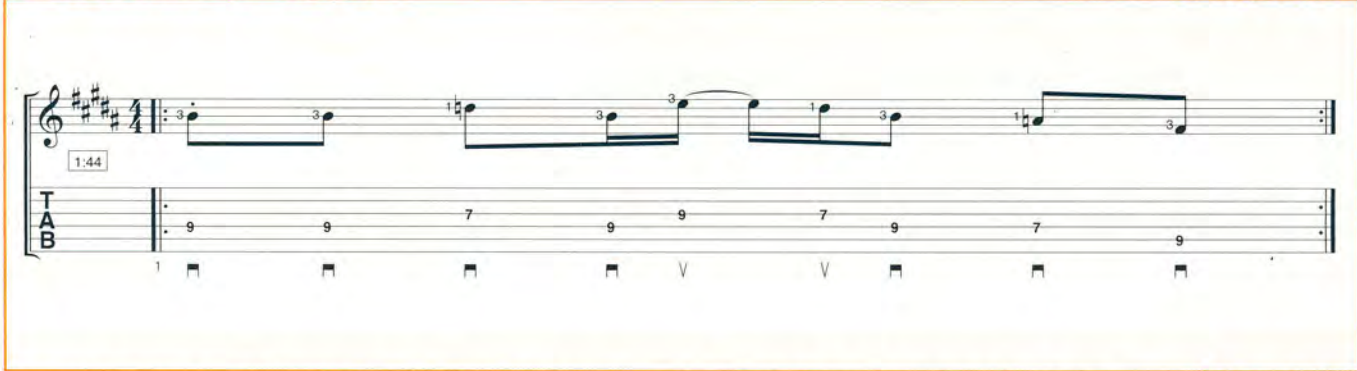
The musical notation for the chorus 2 section of 'Soul Finger' is presented in two staves. The top staff is a standard musical staff in G major (one sharp) and 4/4 time. It features a series of chords and single notes, with some triplets and a final double stop. The bottom staff is a guitar tablature (TAB) corresponding to the top staff. It shows fret numbers (7, 9, 10, 11) and includes the letters 'BU' and 'BD' above certain frets, indicating bends. The TAB is divided into measures that align with the musical staff above it.

This riff is a variation on the first half of chorus 1 but finishes off with the opening riff, so the same guidelines apply. Lift your fingers just off the fretboard to mute the strings immediately before picking them for the muted stroke on beat 4 of bar 1.

BACKING TRACK

BAR-KAYS: Soul Finger – breakdown

ON YOUR TGCD



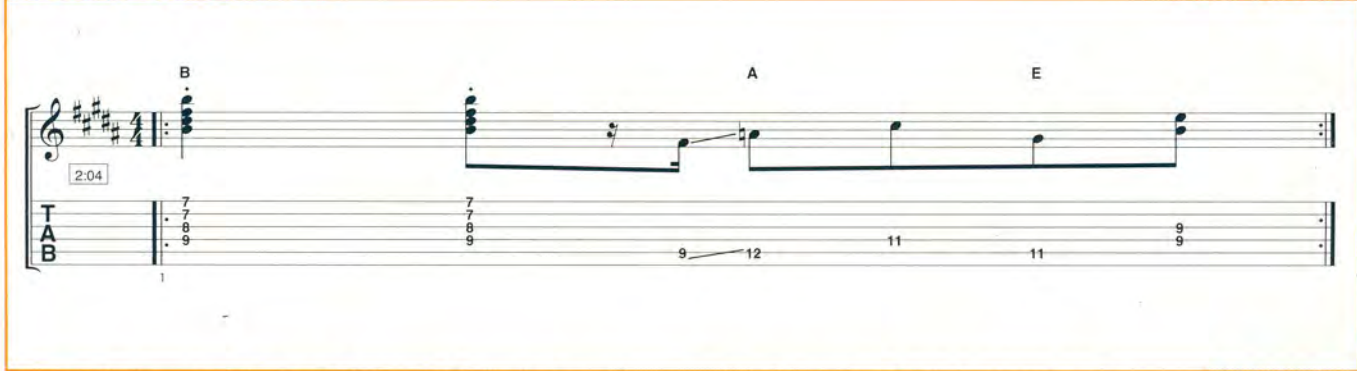
The musical notation for the breakdown section of 'Soul Finger' is presented in two staves. The top staff is a standard musical staff in G major (one sharp) and 4/4 time. It features a series of eighth and sixteenth notes, with some triplets and a final double stop. The bottom staff is a guitar tablature (TAB) corresponding to the top staff. It shows fret numbers (7, 9, 10, 11) and includes the letters 'BU' and 'BD' above certain frets, indicating bends. The TAB is divided into measures that align with the musical staff above it.

This part can be played entirely in 7th position with just your first and third fingers. Fret the initial B with your third finger, lifting it off the fretboard to mute the string for a staccato effect. Use 16th note alternate picking throughout the riff.

BACKING TRACK

BAR-KAYS: Soul Finger – outro

ON YOUR TGCD



The musical notation for the outro section of 'Soul Finger' is presented in two staves. The top staff is a standard musical staff in G major (one sharp) and 4/4 time. It features a series of eighth and sixteenth notes, with some triplets and a final double stop. The bottom staff is a guitar tablature (TAB) corresponding to the top staff. It shows fret numbers (7, 9, 10, 11) and includes the letters 'BU' and 'BD' above certain frets, indicating bends. The TAB is divided into measures that align with the musical staff above it.

This is exactly the same as the main riff, but instead of playing the bottom four strings of a full B major barre chord, play the top four strings. Otherwise, play in exactly the same way as the main riff.

BACKING TRACK



Gus' super-slick alternate picking is killer live as well as on record



Ozzy Osbourne

LET ME HEAR YOU SCREAM

Gus G unleashes his fearsome skills in his first Ozzy outing with this co-ordination workout for both hands!

'LET ME HEAR YOU SCREAM'
WORDS AND MUSIC BY OZZY
OSBOURNE AND KEVIN
CHURKO

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Gus G steps up to the challenge on his first single with Ozzy, a track that's heavily laced with brutal detuned riffing and adept soloing. First, tune your sixth string down to D, then be prepared to put some time in to really nail Gus' super-accurate riffing. If there's a single technique that makes *Let Me Hear You Scream* more rewarding, it's synchronising your pick and fret hands so that the rhythm parts and the alternate-picked lead licks are cleanly articulated.

The Technique Focus below helps you with this. Work on one hand at a time, starting with the picking. Once you can pick evenly, try fretting the exercise without picking. Your fretting will probably be slower and

less accurate than your picking, so put in a bit more time where needed. Once you've worked on each hand individually, try playing the exercise in full at a speed that suits the slower of your two hands, and then gradually build speed. ■ RICHARD BARRETT

LEARN THIS AND YOU'LL BE ABLE TO

- ✓ Play almost any heavy metal riff more accurately
- ✓ Alternate-pick pentatonic and three-note-per-string licks
- ✓ Add triplet, sextuplet and septuplet rhythms into your lead playing

Getting the Sound



Use a bridge position humbucker pickup for a brutal metal sound. Gus' tone has a Randy Rhoads mid/treble bite to help the detuned riff come across more clearly. Set the gain so the sound is heavy but clear and use a booster or distortion pedal to add gain in the solo.

TECHNIQUE FOCUS: synchronising pick and fret hands

THROUGHOUT

This chromatic exercise helps you improve the synchronisation between your pick and fret hands, enabling you to play more quickly and cleanly. Also try playing it backwards (descending) and in all registers of the fretboard. Practise slowly and cleanly to see results.

OZZY OSBOURNE: *Let Me Hear You Scream* – intro

ON YOUR TGCD

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as 130. The guitar part features a series of chords: F5, D5, Ab5, D5, F5, D5, Ab5, and D5. The bass part is written in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The bass part features a series of chords: F5, D5, Ab5, D5, and F5. The bass part also includes a double bar line and a 15-measure rest.

This intro is punctuated with short silences (rests). These are very important because the whole rhythmic 'bounce' is lost without them. In bar 2, use downstrokes for the opening F5 powerchords, mute the strings momentarily and then use an upstroke for the open string D5.

BACKING TRACK

OZZY OSBOURNE: *Let Me Hear You Scream* – pre-verse lead

ON YOUR TGCD

Play the unison bends smoothly, with a barely detectable vibrato and a slight dissonance as the bent second string rings out against the ringing first string. The final lick is fast but notice where the pull-offs are – it's easier to play pull-offs than to pick every note.

BACKING TRACK

OZZY OSBOURNE: *Let Me Hear You Scream* – pre-verse/verse 1 rhythm

ON YOUR TGCD

[illegible]

OZZY OSBOURNE: *Let Me Hear You Scream* – pre-verse/verse 1 rhythm (cont'd)

ON YOUR TGCD

Play 4 times

TAB

3 0 0 3 5 0 3 5 0 3 5 0 0 0 0 0 0 0 0 3 3 5 0 3 5 0 3 5 0 0 0 0 0 0

Aim to keep both hands perfectly synchronised and use 16th note alternate picking throughout. Practise slowly and gradually build the tempo, keeping your pick hand as relaxed as possible.

BACKING TRACK

OZZY OSBOURNE: *Let Me Hear You Scream* – bridge 1

ON YOUR TGCD

[illegible]

This section features a different rhythmic feel, combined with a pentatonic fill similar to the one in the intro. The main difficulty in this lick is the three-note run on the fourth string, which requires a stretch. Practise these three notes in isolation until you feel comfortable.

BACKING TRACK

OZZY OSBOURNE: *Let Me Hear You Scream* – chorus

ON YOUR TGCD

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes two systems of music, each with a guitar staff and a bass staff. The guitar staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bass staves are in bass clef and use a six-string guitar tuning (E, A, D, G, B, E). The guitar staves contain standard musical notation with chords (D⁵, E⁵, F⁵, A^{b5}, G⁵) and a melodic line. The bass staves contain tablature (TAB) with fret numbers (0, 12, 2, 3, 6, 5, 3, 0, 5, 3, 0, 5, 3, 0, 5, 3, 0, 5, 3, 0) and a time signature of 0:45. The bass staff also includes a six-string guitar tuning diagram (E, A, D, G, B, E) and a key signature of one flat (B-flat). The score is for a guitar and bass duo arrangement.

The chorus is mostly ringing powerchords. The pull-off lick in bar 4 requires tight, accurate timing. Every 5th fret G note needs to be played positively. Notice that this note isn't always played on the beat. Aim to make every note the same volume, too.

BACKING TRACK

OZZY OSBOURNE: *Let Me Hear You Scream* – tag

ON YOUR TGCD

1.08

1.

PH

6

2.

G⁵

5 3 0 5 3 0 5 3 5 3

5 3 5 3

Appearing after each chorus and at the end of the track, this tag is essentially a backwards version of the pre-verse/verse riff. Start by practising it on its own. As you gain confidence, switch between the verse riff and this one as a tricky co-ordination exercise.

BACKING TRACK

OZZY OSBOURNE: *Let Me Hear You Scream* – verse 2

ON YOUR TGCD

1.23

1.

2.

3.

4.

5

The long trills in this overdubbed melody are also found in verse 1. In verse 2, however, Gus adds in a number of alternate-picked 16th note licks. In bar 5, play the 12th fret notes with your fourth finger so you're in position to reach down to the tricky 8th fret F note.

BACKING TRACK

OZZY OSBOURNE: Let Me Hear You Scream – solo ON YOUR TGCD

2:25

1

17

17

3 (5 3)

13

† gently slide pick hand along strings towards neck to create harmonics

F⁵ D⁵ A^{b5} D⁵

8^{va}

F⁵ D⁵ A^{b5} D⁵ F⁵ D⁵ A^{b5} D⁵

17 20 17 13 15 13 15 17 15 10 13 10 13 15 13 8

10 8 10 13 10 6 8 6 8 10 8 6 7 8 7 5 8 6

3

F⁵ D⁵ A^{b5} D⁵

7 6 6

5 6 8 6 5 7 5 4 5 7 5 6 8 6 5 7 5 4 2 5 3 2 3 5

5

F⁵ D⁵ A^{b5} D⁵ F⁵ D⁵ A^{b5} D⁵

BU BD PM BU BD PM

3 2 5 3 2 3 2 (3 2) 12

12 (13) (12) 10 12 10 12 10 12 (13) (12) 10 12 10 12 10

6

F⁵ D⁵ A^{b5} D⁵ F⁵ D⁵ A^{b5} D⁵ F⁵ N.C.

8^{va}

RP

BU 10 BD BU

12 (14) 13 10 (14) 12 10 12 (14)

10

15 17 19 15 17 19 15 17 19 17 18 20 17 18 20 17 18 20

20 (22)

8

■ V ■ V ■ V

For the run of harmonics in bar 2, brush the edge of your pick hand from the bridge towards the neck pickup (lightly touching the strings) while trilling on the third string. The septuplet in bar 5 is played legato – just play this grouping slightly faster than the following sextuplets.

BACKING TRACK END



You Me At Six

UNDERDOG (RIFFS)

Pop punk riffs don't have to be predictable - use the minor pentatonic scale to inject some life into your licks

"UNDERDOG"

WORDS AND MUSIC BY
JOSH JAMES ALPHONSE
FRANCESCHI, DANIEL DAVID
FLINT, MAX MICHAEL HEYER,
MATTHEW JAMES BARNES
AND CHRISTOPHER JAMES
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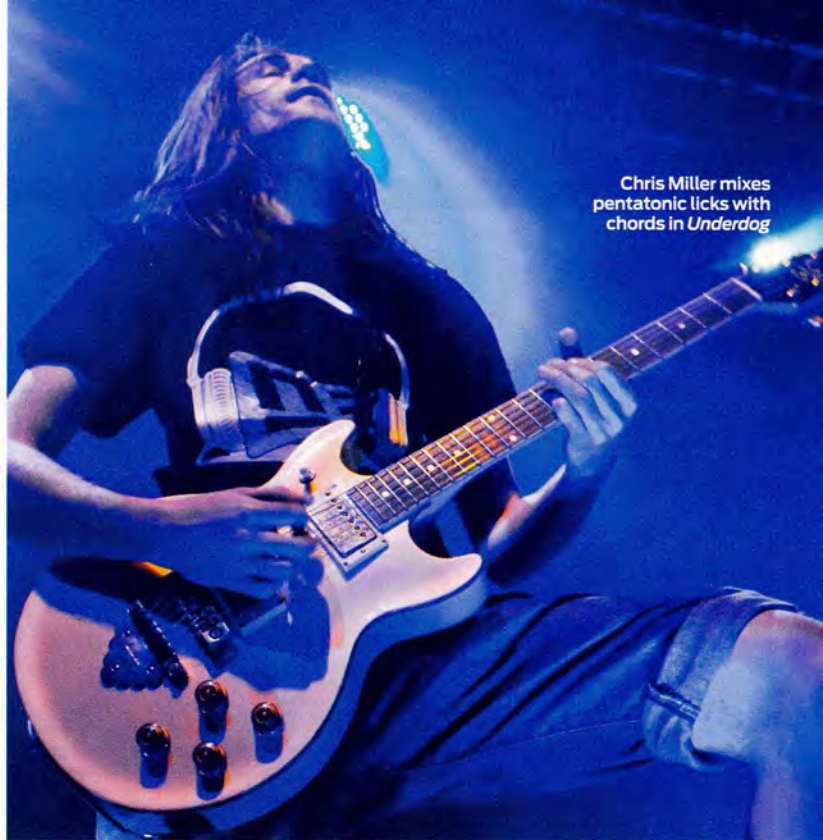
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One of the hardest things to achieve when you're constructing a song is getting the balance right between chords and riffs. You Me At Six got it spot on with their single *Underdog*. First, they've based the intro riff on 3rds instead of the ubiquitous root and 5th powerchord shape. Second, the chorus is given a lift with a pentatonic riff that adds interest and prevents the song from descending into a predictable powerchord dirge.

It's important to keep your ideas short and concise when you're writing riffs on guitar - anything longer than one or two bars can just sound like widdling. Don't be afraid to repeat ideas either; repetition creates a solid groove and hooks the listener

in. Although this band features two guitarists, Chris Miller and Max Helyer, we've condensed the main three riffs (intro/verse, chorus and middle) into one single guitar part so that you can play them more easily with our backing track. ■ PHIL CAPONE

Chris Miller mixes
pentatonic licks with
chords in *Underdog*



LEARN THIS AND YOU'LL BE ABLE TO

- ✓ Play a riff based on two-note chords and diatonic 3rd harmony
- ✓ Use the minor pentatonic scale to create contrast with the chords
- ✓ Play a slow powerchord riff, gradually building in intensity

Getting the Sound



Use the bridge pickup on a humbucker-equipped guitar. This will give you a big sound, but you may need to roll off a little volume to prevent the sound from becoming too muddy. Use your amp's overdrive channel but keep the gain set at a low to medium level.

TECHNIQUE FOCUS: minor pentatonic scale

CHORUS



This song is played at quite a high tempo so you'll need to get your alternate picking up to speed before you start. Practise this scale ascending and descending using alternate picking (down, up, down, up) as indicated to help you play the chorus riff accurately and smoothly.

YOU ME AT SIX: *Underdog* – intro/verse

ON YOUR TGCD

♩ = 150

D[♭] B[♭]m A[♭] B[♭]m⁷

Play 6 times

0:03

TAB

etc.

Use your first and second fingers to fret the D₃ and A₃ two-note chords, and your first and third fingers for the B₃m. Use your second and third fingers for the B₃m7 chord. Use constant downstrokes throughout to create a solid, driving groove.

BACKING TRACK

YOU ME AT SIX: *Underdog* – chorus

ON YOUR TGCD

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar melody and a bass line. The guitar part is written in standard notation with a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The bass part is written in TAB notation. The score is divided into two systems. The first system shows the beginning of the song, starting with a 0:26 time marker. The second system shows the continuation of the melody, including a double bar line and a repeat sign. The guitar part features various chords and melodic lines, while the bass part provides a steady accompaniment. The score is presented in a clear, legible format, suitable for musicians looking to learn or perform the piece.

Guitar:

Key: B \flat m, G \flat

0:26

Bass:

1 V V V V etc.

Guitar:

D \flat , A \flat , B \flat 5

Bass:

BU BD BU BD BU BD
[5] (6) (5) (6) (5) (6) (5)

3

Playing two notes one after the other at the same fret on adjacent strings (eg, the fourth and fifth notes in bar 1) can be tricky. By using your third finger to fret both notes, you can simply roll your finger onto the third string to play the higher note without lifting it off the strings.

BACKING TRACK

YOU ME AT SIX: *Underdog* – middle

ON YOUR TGCD

[illegible]

Angle the tip of your first finger so that it mutes the sixth string when you fret the D₅ chord – this stops you having to worry about which strings you're hitting with your pick. The G₅ chord on the first beat of bar 1 is replaced with a rest on the third time repeat.

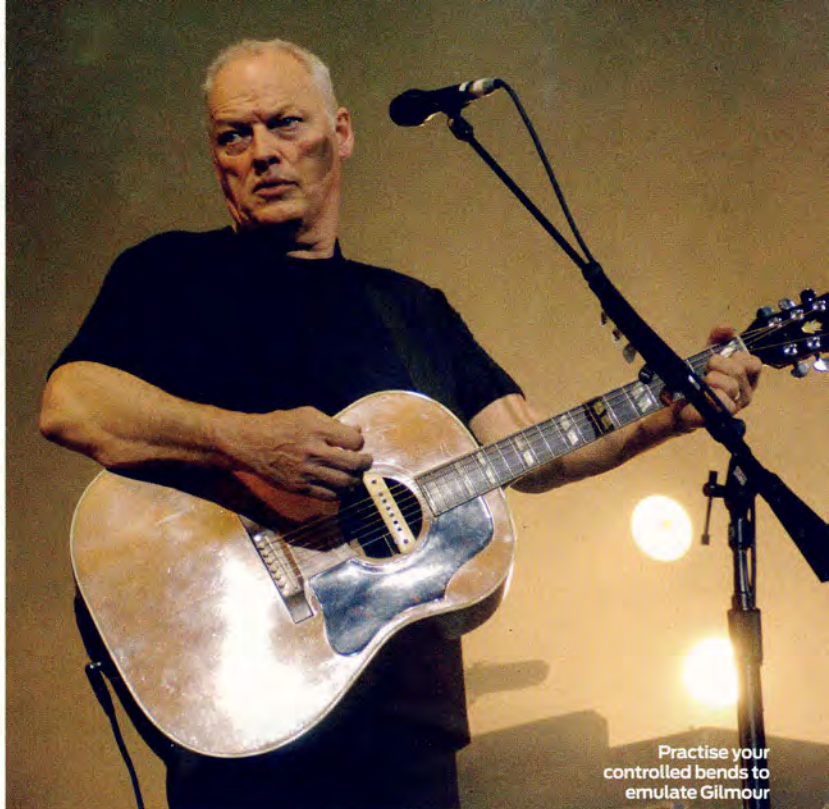
BACKING TRACK **END**



Pink Floyd

WISH YOU WERE HERE (INTRO SOLO)

Gilmour's lead lines are as iconic on acoustic as they are on electric: try out his signature bends and slides here



Practise your controlled bends to emulate Gilmour

This month it's time to tackle the intro solo of *Wish You Were Here*. David Gilmour is second to none when it comes to tasteful, melodic lead guitar lines and this solo is no exception.

The first half of the solo makes use of sliding to add fluidity to the sound, and the second half uses Gilmour's

signature bends to add tension and contour. The bends take place on the 4th and 5th frets of the second and third strings. Because of the high level of tension on the string at this point of the neck, these can bends become hard to control. To overcome this, try using your third finger, with added support from your first and second

fingers to bring the notes up to pitch. You may need to hook your thumb over the top of the neck for extra stability while bending as shown on the video on your TGCD.

Finally, pay attention to dynamics and the space that Gilmour uses between each phrase, because this makes the solo breath. ■ JAMIE HUNT

PINK FLOYD: *Wish You Were Here* – lick 1

ON YOUR TGCD



This lick uses phrases across pairs of strings. Each phrase ends on an adjacent string, so you should keep the last two notes ringing together because this adds a harmonic texture to the lead lines.

PINK FLOYD: *Wish You Were Here* – lick 2

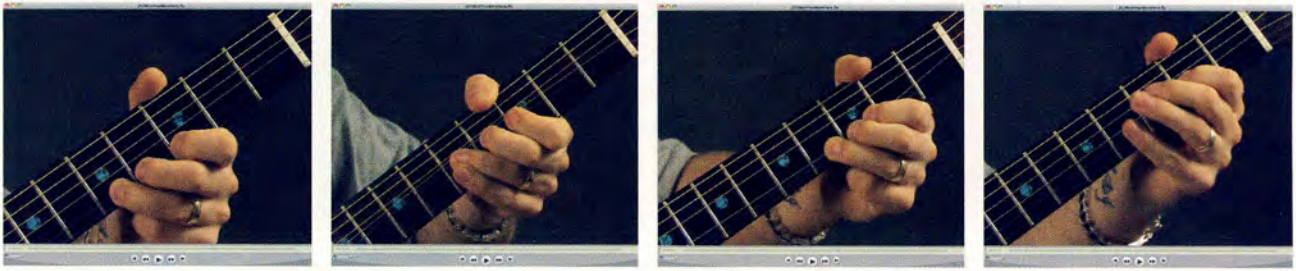
ON YOUR TGCD



This section uses doublestops with slides. To add interest, Gilmour slides the notes just after picking the strings, which enhances the rhythm. The slides on the second and third strings are played with your first and third fingers – this makes it easier to get to the final doublestop slide on the third and fourth strings.

PINK FLOYD: *Wish You Were Here* – lick 3

ON YOUR TGCD



This lick continues with sliding for the opening section and then moves into bends for the second half of the lick. Use your first, second and third fingers to bend the second string 5th fret and third string 4th fret up a tone. If you have trouble reaching the full bend you could try using a lighter string gauge.

PINK FLOYD: *Wish You Were Here* – lick 4

ON YOUR TGCD



The last lick repeats the opening section of lick 3 and then returns to bending on the second string 5th fret and the third string 4th fret up a tone. This lick concludes the intro solo and then switches to strumming a G chord before the first verse begins.

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Slash

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Zakk Wylde

Zakk's pentatonic shredding lesson features touches of both Eric Johnson and Eddie Van Halen



As Zakk continues to tear into his Les Paul, a few interesting techniques come to light. In this excerpt he showcases some Eric Johnson-style pentatonic patterns that are combined with Van Halen-style legato and Zakk's own fierce vibrato. The key

to mastering Zakk's pentatonic licks is working out the right moment to change position.

For instance, bar 1 begins in 3rd position, but halfway through the bar you have to move up to 5th. Bar 8 sees the simplest way of changing position – an easy slide down from

12th to 10th position. To build up to Zakk's incredible speed, work on short sections of the track in isolation. For example, the sextuplets in bars 1 and 2 are great for building speed without the added pressure of trying to work through a whole solo. ■ For more information visit www.zakkwylde.com

EXAMPLE 1: Zakk's solo

ON YOUR TGCD

Example 1: Zakk's solo. The notation shows a guitar solo in 4/4 time, featuring pentatonic licks, legato, and vibrato. The solo is divided into eight measures, with fret numbers and techniques (BU, BD, RP, wide) indicated below the staff.

Measure 1: 3/5, 3, 5, 5, 5, 3, 5, 6, 5, 3, 5, 5, 5, 5, 6, 5, 8, 5, 8. Techniques: BU, BD, RP, wide.

Measure 2: 5, 6, 5, 8, 5, 8, 5, 6, 5, 8, 5, 8, 5, 6, 5, 8, 5, 8. Techniques: BU, BD, RP, wide.

Measure 3: 14, (15), BD, (14), 12, 14, 12. Techniques: BU, BD, RP, wide.

Measure 4: 14, 12, 14, 14, 12, 14, (16), 15, 15, 15, (16). Techniques: BU, BD, RP, wide.

Measure 5: (16), (14), 12, 14, 12. Techniques: BU, BD, RP, wide.

Measure 6: 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 12, 14, 12, 13. Techniques: BU, BD, RP, wide.

Measure 7: 12, 10, 12, 12, 10, 12, 10, 11, 12, 12, 10, 11, 14. Techniques: BU, BD, RP, wide.

Measure 8: 12, 10, 12, 12, 10, 12, 10, 11, 12, 12, 10, 11, 14. Techniques: BU, BD, RP, wide.

Start by working out simple, short licks and then piece the whole solo together. The key to this final stage is spotting the places where you have to change position. In bar 3, play the 12th fret G note (on the third string) with your first finger. This sets you up in 12th position for the next four bars.



Tommy Emmanuel



Build a self-contained rock 'n' roll groove with your acoustic as Tommy shows you how to use open chords on top of a simple bassline

When you're playing acoustic guitar there are ways to fill out the sound. Separating chord clusters and bass notes can give the illusion of a second guitar or bass playing along. Tommy has played and talked you through several examples,

all based around a rock 'n' roll bassline. We've tabbed this bassline in Example 1 below. Most of the following examples are built upon this idea so practise it (using your thumb to pick with) until it's second nature.

Examples 2 and 3 help you develop Tommy's bassline by adding in chords.

Example 2 sees Tommy adding an E chord to the groove, while Examples 3 and 4 are longer eight-bar blues forms with a few more chordal ideas to work on. The remainder of the examples are embellishments you can gradually add into your playing. ■ For more info visit www.tommyemmanuel.com

EXAMPLE 1: simple bassline

ON YOUR TGCD

$\text{♩} = 120$   

E

Bass notes
PM throughout

TAB

1 0 3 4 2 4 2 0 2 3 4 2 4

Pick all the single notes with your thumb. The two doublestops (two-note chords) are almost incidental as Tommy gently sweeps across the strings. You could even leave these notes out to simplify the bassline further.

EXAMPLE 2: simple bassline with chords

ON YOUR TGCD

E

Bass notes
PM throughout

TAB

0 0 1 0 1 0 0 1 0 0 1 0 0 0 1 0 0 1

0 4 2 4 2 4 2 4 0 4 2

Here Tommy adds some chords over the bassline. This lick is intricate so continue practising the bassline from Example 1 and try to spot where Tommy adds in the chords. Play slowly and practise adding the chords over the bassline one at a time.

EXAMPLE 3: eight-bar blues

ON YOUR TGCD

E A⁹

Bass notes PM throughout

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 4 2 4 0 4 2 4 0 4 2 4 0 4 2 4 1

E C⁹ B⁹ A E

TAB

0 0 0 3 2 2 2 4 2 2 2 2 0 0 0 0 0 0

0 4 2 0 2 1 2 4 6 2 2 4 0 1 0 1 0

4 0 4 2 3 2 2 4 6 0 4 2 4 0

As Tommy extends the idea into an eight-bar blues form, both the bassline and chords make room for each other, without sacrificing any fullness or musical detail. Notice that the bassline moves onto the fifth string over the A⁹ chord and changes altogether over the B⁹.

EXAMPLE 4: eight-bar blues with inversions

ON YOUR TGCD



The contrast between the chords and the bassline is emphasised further here with some higher chord inversions. The trick is working out the best way to fret each chord so that you still have fingers free to play the bass notes. Tommy sometimes places his thumb over the top of the neck to fret notes on the sixth string.

EXAMPLE 5: chords and melody 1

ON YOUR TGCD



Tommy begins breaking down the component parts of a 12-bar blues form here with a simple horn section style melodic arrangement for each of the main chords, E7, A7 and B7. Example 5 shows what Tommy plays for the E7 chord section.

EXAMPLE 6: chords and melody 2

ON YOUR TGCD



Continuing with the 12-bar blues, Tommy re-harmonises the lick from Example 5 to fit with an A7 chord. So, where he used G# (major 3rd) and D natural (dominant 7th) to fit with the E7, now he uses G natural (a dominant 7th in an A chord) and avoids the D notes. He also adds B notes to suggest an A9 chord.

EXAMPLE 7: chords and melody 3

ON YOUR TGCD



To finish the progression, Tommy then plays from the B through the A and back to a classic turnaround to finish. Assembled together, you now have the makings of a 12-bar blues piece. Check the video for detailed explanations from Tommy himself!



Joe Bonamassa

Following on from last issue's bluegrass lick, Joe gets stuck in with some fast bluegrass-style picking



During this Video Lesson, Joe explains how many bluegrass pickers "don't know anything above the 3rd fret", at the same time proving that there's an awful lot that can be done within that supposedly limited block of notes. His licks are based on a basic open G

chord shape. But far from sticking with the notes from the G major scale, Joe includes chromatic passing notes.

The result is often ear-bending as the notes stray away from the tonality of the key signature, and the skill lies in landing on chord tones again after drifting away from these 'safe'

notes. These ideas, coupled with Joe's exuberant speed can lend a real element of excitement to your solos, and (after you've mastered them in G) are well worth transposing to other keys to get the most mileage out of them. ■ For more information visit www.jbonamassa.com

EXAMPLE 1: bluegrass lick

ON YOUR TGCD

$\text{♩} = 170$
G

E A⁷

C D G

TAB

Note that all the licks based on the G chord are played exclusively with the pick, but at bar 5 (the E chord) Joe uses hybrid picking (pick and fingers simultaneously).



MODERN
MASTERS

Kirk Hammett

Get inspired by the pioneering sounds and techniques of the most important guitarists from the last 30 years

FACT ME!

OTHER BANDS:

Exodus,
Headbanged

BEST TRACK:

One

BEST ALBUM:

Master Of Puppets

SIGNATURE

TECHNIQUE:

Blistering rhythm and scorching solos, plus contrasting delicate clean solos and picking

A key player in the Bay Area thrash movement in the early 80s, Kirk Hammett was influenced by a broad selection of styles, including heavy metal, blues and even jazz (in the form of John Coltrane). He famously took private lessons with guitar virtuoso Joe Satriani, which set Kirk up with a solid technical base on his chosen instrument.

Kirk's playing encompasses delicate, clean passages, brutal thrash riffing and an awareness of melody that occasionally touches on a Celtic feel in his quieter moments. While many of his solos include pentatonic licks, Kirk takes a smarter approach to his lead playing, often using carefully chosen chord tones to work with the underlying harmony.

Example 1 opposite is a typical Hammett-style, clean-sounding arpeggio played on the low strings. Notice how the notes on the fifth string change, taking the progression through the E5, E diminished and Em add11 chords. The 1st fret B, note

in the E diminished chord gives the arpeggio a slightly dissonant sound. The sequence closes on a simple chromatic lick on the sixth string. The F note (combined with the B,) hints at the Locrian mode – which is also guaranteed to give your licks a dark, moody feel. Check out Metallica songs like *Enter Sandman* or *One* to hear similar riffs to TG's example.

Together with James Hetfield, the Metallica rhythm guitar sound is the stuff of legend. Needless to say, powerchords are part and parcel of any thrash metal band's rhythm style. Hetfield and Hammett's powerchord riffing is best described as intense. Listen to almost any track in the Metallica back catalogue and you'll find some serious powerchord dirt – you'll need plenty of stamina in your picking hand to maintain the same

kind of energy! Our powerchord riff in Example 2 is a little more relaxed than Hammett and Hetfield's more savage playing. In terms of harmony, our riff is similar to Example 1, with the B,5 and F5 powerchords suggesting the E Locrian mode. Once again, this gives the riff a moody feel.

When he's soloing, Kirk uses a great deal of legato rather than rapid-fire alternate picking. This is most likely part of legato master Joe Satriani's early influence on his playing. We've reflected this in the third example: a pentatonic legato solo, played with a wah-wah pedal. Kirk occasionally includes arpeggios in his solos as well – these tend to be relatively simple, played across just one, two or three strings. Again, give the solo to *Enter Sandman* a listen for a great example of this technique. ■ RICHARD BARRETT

"KIRK'S PLAYING ENCOMPASSES DELICATE, CLEAN PASSAGES, BRUTAL THRASH RIFFING AND AN AWARENESS OF MELODY"



Kirk delivers some blood-thirsty thrash riffing with his ESP Dracula guitar

2 of
the
best



METALLICA

YEAR: 1991

THE SKINNY: Known as The Black Album, Metallica's fifth album was a breakthrough commercially, featuring some of the greatest riffs and tones yet to be heard.



DEATH MAGNETIC

YEAR: 2008

THE SKINNY: After a turbulent couple of years, the band's latest release sees metal's heroes return to full strength – and the guitar solos are back!

EXAMPLE 1: clean arpeggios

ON YOUR TGCD

$\text{♩} = 120$

E⁵ **E^{dim}** **E^{add11}**

let ring throughout

TAB

1 0 2 2 0 1 2 0 2 0 0 3 2 1

Keep your attack even so that every note is the same volume, except for those on the third string. Emphasise these third string notes just a little so that they ring out over the low strings. Use a clean, slightly chorused tone and the neck pickup.

EXAMPLE 2: powerchord riffing

ON YOUR TGCD

E⁵ **B⁵** **B^{b5}** **A⁵** **G⁵** **F^{#5}** **F⁵** Play 4 times

TAB

2 0 7 8 7 5 0 5 4 3 1

A key part of Kirk's riffing style is his palm muting. In bar 2, we've palm-muted the G⁵ and F^{#5} powerchords but let the F⁵ that follows ring out clearly. Try to balance the gain setting so that it sounds distorted but still cuts through on the muted strums.

EXAMPLE 3: solo style

ON YOUR TGCD

E⁵ **B⁵** **B^{b5}** **A⁵** **G⁵** **F^{#5}** **F⁵**

TAB

14(16) 14 14 12 14 12 14(16) 12 14 12 14 12 15 15 15 15 15 15 15 15 15 15 15 15



EXAMPLE 3: solo style (cont'd)

ON YOUR TGCD

E⁵

B⁵

B^{b5}

A⁵

TAB

15 BU 15 BU 15 BU 15 BU 15 BU

14(16) 14(16) 14(16) 14(16) 14(16)

3

G⁵ F^{#5} F⁵

E⁵

B⁵ B^{b5}

A⁵

TAB

RP 15 BD 15(17) BU 12 15 12 14 12 14 12 12 15(17) BU 12 15 12 14

(16) (14) 12 14 12 14 12 12 15(17) 15(17) 12 15 12 14

4

1/4

G⁵

F^{#5}

F⁵

TAB

15 12 1/4 12 15 12 15 12 14 12 BU BD 12

14 14(16) (14) 12

6

E⁵

B⁵ B^{b5}

A⁵

G⁵ F^{#5} F⁵

TAB

14 16 15 16 17 15 16 15 17 15 17 15 17 15 19 15 17 21 17 19 21 17 BU

22(24)

7

There's quite a bit of repetition here, which enables the listener to recognise the developing themes. Work through the licks slowly and try to spot short phrases that have been repeated. This will help you to learn the full solo and work out the scale patterns we've used.

Ear tests



Grade 1 book

The Rockscool Grade One book contains all the performance pieces, technical exercises and other exam requirements you'll need to supplement the Rockscool lessons printed in *Total Guitar*. Available from www.musicroom.com



The aural section of Rockscool's Grade One exam assesses your musical ear with melodic recall and rhythmic recall tests

The ear test section of the Rockscool Grade One exam consists of two tests: melodic recall and rhythmic recall. In the melodic recall test you'll be asked to play back a two-bar melody composed of the first three notes of the major scale. You'll be given

the root note (also called the tonic) – that's the first note of the scale – and told the starting note, which at this grade is always the first note of the scale. You'll hear the test played to a simple backing track. There's a short break for you to practise and then you'll be asked to play along

with the backing track. The rhythmic recall follows a similar process to the melodic recall test. For a full breakdown of the exam procedures watch the video lesson on your TGCD. Examples 3 and 4 show you what the test could look like. ■ For more information visit www.rockschool.co.uk

EXAMPLE 1: mock ear test – melodic recall 1

ON YOUR TGCD

♩ = 90

The melodic recall test uses just the first three notes of the major scale, so practise identifying short phrases with your teacher or a friend.

EXAMPLE 2: mock ear test – melodic recall 2

ON YOUR TGCD

Avoid the temptation to play while listening to the first play-through. You'll get more of the test correct if you just absorb it on first time through.

EXAMPLE 3: mock ear test – rhythmic recall 1

ON YOUR TGCD

For a full rundown of the rhythmic recall test watch the video on your TGCD. This helps you see how the tab relates to the sound of the rhythm that's played.

EXAMPLE 4: mock ear test – rhythmic recall 2

ON YOUR TGCD

Ear training can be developed over time so get someone to test you regularly. It's much easier to pick up rhythms like this by ear than it is to read the music.

Musical knowledge

Prepare for the next section of the Grade Three Acoustic exam and test your technique know-how and knowledge of musical structures



Exam info

Obtain a FREE electric guitar exam info pack, detailing the requirements for all grades, by contacting RGT on 01424 222222 or download it at www.RGT.org The grade handbooks are available from www.BooksForGuitar.com

The examiner will ask you a range of questions in the Musical Knowledge section of RGT's Grade Three acoustic guitar exam. These questions allow the examiner to assess your understanding of musical structures and the techniques used in the pieces

you have played in the Performance section. Your responses should be prompt and confident, demonstrating that the answers are known, rather than guessed or worked out.

We've printed a section of tab from RGT's piece *Get Sussed* below that we covered in issues 200 and 201.

Below the tab is a series of questions that are typical of the kind you'll be asked in the exam. The answers to the questions are contained in the Video Lesson on your TGCD, so be sure to attempt the questions and write your answers in the space provided below **BEFORE** you watch the video! ■

EXAMPLE 1: *Get Sussed*

ON YOUR TGCD

$\text{♩} = 88$

1

5

This tab is taken from a section from RGT's *Get Sussed* track. All the information is contained here for you to answer the questions below, and the section is played in full on your TGCD.

QUESTION 1:

What is the time signature of this piece?

QUESTION 2:

What is the key signature of this piece?

QUESTION 3:

Name one of the techniques used in this piece:

Rocked & Rated

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Schecter's Omen
Extreme faces off in
TG's 24-fret Group Test



Welcome

This month, we've gone all out to prove you can get great gear on a budget. There's Fender's new do-it-all G-DEC amp, four big-name 24-fret guitars in our Group Test, Indie has the perfect, err, indie guitar, and we've got Eastwood's new pawnshop mojo maker, the Folkstar resonator. We also re-visit a classic with the Pro Co Reissue '85 Rat, and check out Slash's new Seymour Duncan pickups. Most of this gear is under £500. Magic.

Stuart Williams

Stuart Williams –
Reviews Editor

Reviews, buying advice and technical questions answered. All in language you understand

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Indie Shape
Doublecut 'Hollow

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Slash Pro/ Pro Co RAT

Ratings

★★★★★

Superb: a Total Guitar Best Buy

★★★★☆

Excellent product, worth the money

★★★☆☆

Above average, worthwhile kit

★★☆☆☆

Think hard before parting with cash

★☆☆☆☆

Don't even think about it



Best Buy

A TG Best Buy award is given to any piece of gear that scores five out of five for quality and value for money.



Group Test Winner

Every product in our Group Test is rated against its rivals. The overall winner of the Group Test receives this award.

Meet the experts



NICK McCABE
Nick co-founded The Verve in 1989 and currently runs a London project studio and plays guitar and electronics with The Black Ships and Field Theory.



JAMES UINGS
Former TG Music Editor James is Publishing Manager for rock and pop exam board Rockschoo, and has 16 years of guitar teaching experience.



HENRY YATES
Having misspent his youth on both sides of the guitar shop counter, Henry's role as a pro reviewer has seen him thrash every significant axe on the rack.



JONNY SCARAMANGA
Jonny is a guitarist and songwriter who has been gigging since he was 11. He also teaches at BIMM in Bristol and has played on the BBC and ITV.



ED MITCHELL
Ed Mitchell has been mending broken axes for more than 20 years. If your pride and joy is giving you gip, Ed and his legendary Shed have got your back.



Fender's Fuse software opens up extra editing functionality, and also lets you expand the G-DEC's presets by connecting to the Fuse online community



Presets

The G-DEC 3 comes loaded with 100 high quality preset sounds – you can create your own too

Connectivity

USB and SD card slot allows you to connect to your computer and update presets

Backing tracks

The included backing tracks cover a massive range of guitar-based genres



Fender G-DEC 3 Thirty

£329

This do-it-all combo could change the way you practise

Not so long ago, practice amps were diminutive boxes you couldn't wait to upgrade. But with digital features like amp modelling, USB connectivity and effects always advancing, a new generation of amps plans to make your sessions a lot more fun. For Fender, it's the G-DEC 3.

This amp is packed with amp models, effects and backing tracks, so as a standalone unit you can practise, jam and loop your way through pretty much any style of guitar music. There's also an SD Card slot for saving tracks and presets, and so on, as well as USB connectivity.

The amp's settings are controlled by an array of buttons and a rotary wheel arranged around a blue screen. Together, they remind us of a car stereo we used to own! The wheel scrolls through presets and editing parameters; the buttons select different modes, start and stop the backing tracks, and control the built-in phrase sampler. There's also a separate Band Level control for the backing track volume, as well as tone and volume controls for your guitar.

The backing tracks range from reggae, latin and funk through to

blues, rock and metal with artist settings from Alkaline Trio, John 5 and Underoath, among others. Each track is accompanied by an authentic sounding preset, which makes quickly trying different styles loads of fun. The amp and effects sounds housed within the G-DEC are based on classic pieces of gear, and while you may not put money on them sounding 100 per cent identical to the originals, they are particularly convincing with a valve-like character.

Editing on the G-DEC's screen is easy enough, but you might find pressing buttons and scrolling with the wheel a little slow when adjusting effects and amp settings. This is where the Fuse software comes in. When you load up with the amp connected to your computer, you're met with a detailed graphic screen that looks a lot like a plug-in, and you can see exactly how each preset is made up. Editing your settings from the computer screen changes the G-DEC's setup in real-time, and you can save your changes in the amp when you're finished. You can also use the Fuse software to download extra presets or upload your own for others to

use. And the USB port acts as an audio interface, which – with the free bundled versions of Amplitude Fender and Ableton Live Lite – means you can start recording straight away.

Conclusion: The G-DEC 3 isn't just an updated version of the previous series with a few extra models. While the presets and backing tracks are genuinely useable without sounding cheesy, the real score is the added connectivity and editing capabilities the Fuse software unlocks. TG lost most of a weekend playing the G-DEC. We think you should do the same.

Stuart Williams

At a glance

Fender G-DEC 3 Thirty

TYPE: Practice amp
OUTPUT: 30 watts
FEATURES: 100 presets, 76 backing tracks, amp/effects models
CONTROLS: Guitar Tone, Band Level, Volume, Start-Stop Button,
SOCKETS: Input, phones, USB, SD card
WEIGHT: 12.5kg
DIMENSIONS: [HxWxD] 410 x 425 x 211 mm
CONTACT: Fender GBI 01342 331700
WEB: www.fender.com

SUMMARY

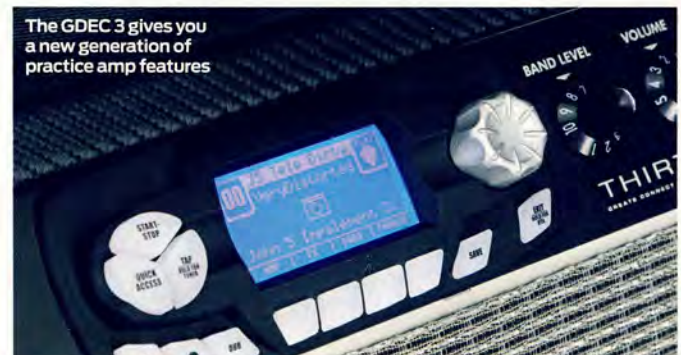
For: Top sounds, endless features

Against: On-amp editing is fiddly



TG says... The future of practice amps

"EDIT YOUR SETTINGS WITH THE FUSE SOFTWARE AND YOU CAN SAVE YOUR CHANGES IN THE AMP ONCE YOU'RE FINISHED"



At a glance

Airline Folkstar by Eastwood

BODY: Mahogany, chambered
NECK: Maple, bolt-on
FINGERBOARD: Rosewood with dot inlays
FRETS: 20
SCALE: 24¾"
PICKUPS: Piezo (bridge), NY mini-humbucker (neck)
CONTROLS: Master volume, master tone, pickup blend
HARDWARE: Chrome
LEFT-HANDED: No
FINISH: Red (pictured), Black
CONTACT: Gas Factory 01517 097171
WEB: www.eastwoodguitars.com

£549

Unlike the usual acoustic-based resonators, the Folkstar has a thin body and slim neck profile

■ Resonator

Under that metal disc lies a resonator cone and a piezo pickup

■ Neck

The slim neck makes this resonator as easy to play as a regular electric

■ Body

The Folkstar has a chambered mahogany body with retro white rubber binding

Airline Folkstar by Eastwood

Eastwood's latest retro tone machine is more than just a pretty face

Canadian-based luthier Eastwood has been making our extremities tingle with some righteous six-string eye candy for a few years now. Its new Airline Folkstar resonator guitar, based on an obscure 60s Supro-branded pawnshop prize, ain't about to break that hot streak. Yet again, Eastwood has matched the mojo of an old guitar with the playability we expect from modern instruments. The Supro's fibreglass body has been updated to chambered mahogany and you now get a pair of pickups: a bridge piezo and a mini-humbucker at the neck. The 60s model was an acoustic and not a great one at that, apparently.

You're probably more familiar with the resonator sound than you realise. That unique tone is all over vintage blues, bluegrass, and even pop music. For example, Mark Knopfler played one on the intro of Dire Straits' *Romeo And Juliet*. Listen to a resonator blow its beans on The Kink's cross-dressing classic *Lola* and that cool intro riff from *The Fun Lovin' Criminal* by Fun Lovin' Criminals, natch.

Resonators have a mechanical 'cone' that vibrates to amplify the strings and produce a bright tone, not a million miles away from that of a banjo. They don't

sustain quite the same way as regular acoustic guitars. Hit them hard, get the cones moving and you'll release the tone.

Unlike the usual acoustic-based resonators, the Folkstar has a thin body and a slim neck profile. Ours came with a low action so playing the thing was a breeze in spite of the heavy .016 to .056 gauge strings, which keep the tuning rock solid. Plugging in, you can mix between the bridge and neck pickups with the blend control. The bridge piezo produces the classic resonator tone through the clean channel. Add some reverb and a bottleneck for some Delta blues heaven. The neck 'bucker was a revelation – a full-bodied tone machine that's perfect for jazz chords and rockabilly licks.

Conclusion: The Airline Folkstar helps make the transition from a regular electric guitar to a resonator as easy as pie. Don't let the heavy strings scare you. The Folkstar's infectious tone makes the extra effort worthwhile, especially when you dial in that fantastic neck pickup. Thanks to great tone, playability and a healthy slice of vintage mojo we couldn't put the Folkstar down. We reckon the price is all good too. Yep, it's safe to say that this guitar, ahem, resonated with us.

Ed Mitchell

SUMMARY

For: Awesome playability, tone and looks, smoking neck pickup

Against: Heavy strings may scare some players

★★★★★

TG says... Try one, for folk's sake



Electric guitarists after the resonator sound will love the Folkstar's playability

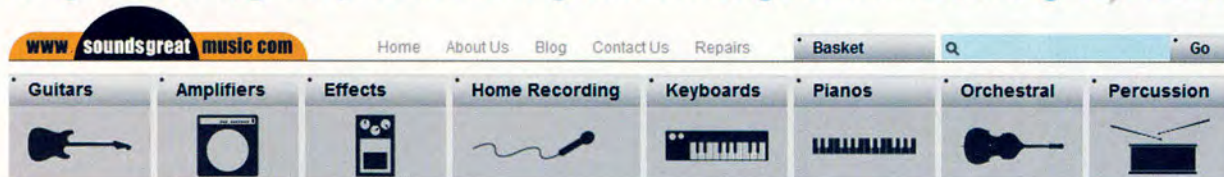
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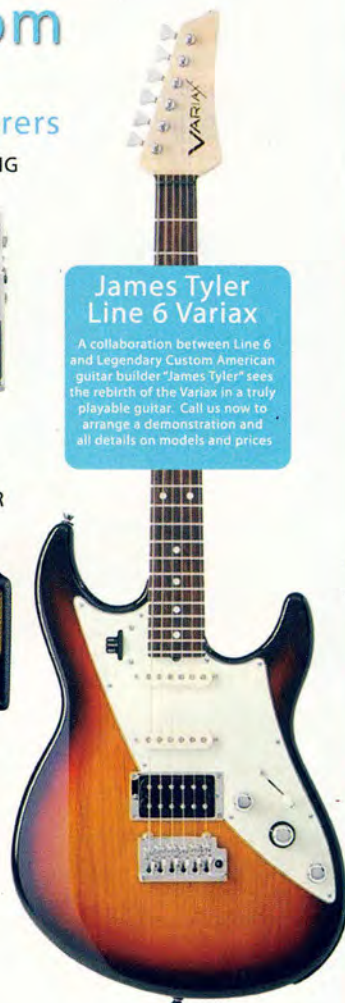
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Schecter Omen
Extreme

BC Rich
Eagle One



Group Test

Budget 24-Fret Electric Guitars

Getting 'fret-bored' with the limitations of your electric? TG solos the arse off a selection of **double-octave, dirt-cheap workhorses** to get you up to that top E note

WORDS HENRY YATES



Jackson
JS22R Dinky

Kramer Striker
211 Custom


Dropping a pick. Breaking a string. Being wrestled to the ground by an escaped lunatic with your face tattooed on his kneecaps. All are horrible live experiences that will haunt you for years. But nothing matches the hot-faced, prickly palmed, impotent shame of snaking up the neck in the Dorian mode, only to discover you can't hit the climactic, dog-bothering top 'E' because you're playing a '54 reissue Strat with a miserly 21 frets. You curse, retreat to the first position, and bumble on, but like the phone ringing mid-coitus, it's never quite the same afterwards.

These days, most 'classic' models (that's your Strats, Teles, Les Pauls and their derivatives) have 22 frets. Would another two really make a difference to your playing? Potentially, yes: with more

frets comes more notes, more flavours and greater options, especially for solos. No wonder double-octave axes are such a popular fixture in the modern market, especially among technical players.

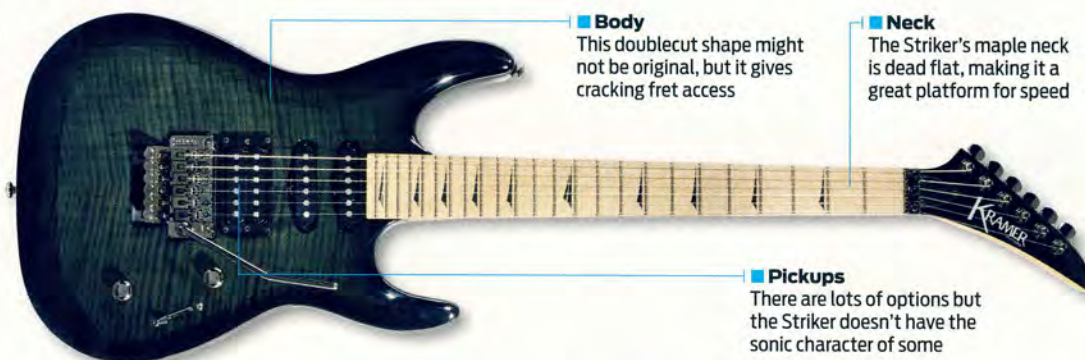
For this Group Test, we wanted more frets for less cash, so we've chased down four models that qualify. Kicking off with the technician's Kramer's Striker (£269), we've also lined up the BC Rich Eagle One (£199), the cheapest in this test, the not-just-for-shred Schecter Omen Extreme (£299), and Jackson's new JS22R model (£239). ■

**"24 FRETS MEANS
12 EXTRA NOTES
OVER SIX STRINGS"**


Flip the page to
find out which one
won our Group Test
head-to-head

Kramer Striker 211 Custom £269

Back of the net?



Body
This doublecut shape might not be original, but it gives cracking fret access

Neck
The Striker's maple neck is dead flat, making it a great platform for speed

Pickups
There are lots of options but the Striker doesn't have the sonic character of some

At a glance

Kramer Striker 211 Custom

BODY: Solid mahogany
NECK: Maple, bolt-on
FINGERBOARD: Maple
FRETS: 24
SCALE: 25½"
PICKUPS: HSS configuration
CONTROLS: 1x volume, 1x tone, 3-way pickup selector
HARDWARE: Black nickel
FINISH: Trans Black [pictured], Fireburst, Purple
LEFT-HANDED: No
CONTACT: Gibson UK 00800 444 27661
WEB: www.kramerguitars.com

Despite being rebranded for the new millennium, we suspect shred legend Kramer is still happiest knocking out 80s widdlesticks, and likely needed all its willpower not to scallop the Striker's 24 frets. Boringly, it's built on a derivative doublecut shape, but with a mix 'n' match pickup configuration and floating vibrato it's well up for the fight.

Minor finish issues (untidy frets, wires visible in the pickup cavities, stiff micro-tuners) are swept aside by a strong physical



performance, with a flat neck, low action, light strings and the test's best access confirming that, yes, the Striker is aimed directly at technicians. Indeed, you'll play so fast that it will take a moment to realise that

tonal character is a little thin on the table, but the general impression is of competence, rather than brilliance, with the bridge humbucker crunching away without scaring the horses and the twin singlecoils bringing admirable bite but negligible body. It's better dirty, though.

Conclusion: For £269, the Striker is solid, not spine-tingling. Its physical prowess is the best thing about it, and while it has better own-brand pickups than

many entry-level electrics, they don't harness the warmth and darkness of the mahogany body, making for an axe that's great for fast single-note runs but stalls a little when you want to play with soul. Still, the more distortion you throw at it, the better it sounds, so maybe sink the cash you've saved into a stomptbox?

SUMMARY

For: Price, fast board, pickup options
Against: Bit of a flat tone

★★★★★

TG says: Striker hits the post

BC Rich Eagle One £199

Hell for feather



Body
Granted, the body is a bit of a letdown from the planet's scariest luthier

Neck
The Eagle's 24½-inch scale gives it a 'looser' feel than the others

Pickups
There's plenty of beefy crunch here, but bridge clarity isn't quite as searing

At a glance

BC Rich Eagle One

BODY: Solid mahogany
NECK: Maple, bolt-on
FINGERBOARD: Rosewood with dot inlays
FRETS: 24
SCALE: 24½"
PICKUPS: 2x BDSM humbuckers
CONTROLS: 2x volume, 1x tone, 3-way pickup selector
HARDWARE: Die-cast
FINISH: Onyx [pictured]
LEFT-HANDED: No
CONTACT: Rosetti 01376 550033
WEB: www.bcrich.com

The only shape on BC Rich's books that you could play in front of your gran, the Eagle is available in three luxurious formats... and this budget-friendly one. BC Rich hasn't got much to say about the Eagle's no-frills slab body, maple bolt-neck and BDSM humbuckers, but it might have mentioned the quirky 24½-inch scale length.

Sure, it's conservative, but you'll find the Eagle shape more practical than, say, the Beast,



with good weight distribution, substantial meat to the neck and only occasional reminders of its price with some pitch slippage. Physically, it feels fresher than the average 25½-inch scale

double-octave electric, a bit looser, more expressive and less overtly aimed at shred. That's echoed by the BDSM humbuckers: punchy little mothers that deliver swaggering tonal weight for more 'classic' styles. Our only criticism is that the bridge isn't searing enough to placate our inner virtuoso.

Conclusion: At £199 (or £8 per fret) this Eagle is knockout value. Throw in the kudos of the brand and the gig-ready performance,

and it's almost a no-brainer for starter guitarists. But while the tone and feel are exceptional for the price point, they're mediocre on a grander scale, and if you're a lifer, you'll inevitably outgrow this model. The Eagle has landed – just not with quite the same thump as its pricier siblings.

SUMMARY

For: Solid performance, killer price
Against: Not an axe for life

★★★★★

TG says: Squawk 'n' roll!

"THE OMEN EXTREME COMBINES ITS CULTURED COSMETICS WITH A GREAT RHYTHM/LEAD TONE"

BUDGET 24-FRET ELECTRICS ★ **GROUP TEST**

Schecter Omen Extreme

£299



Red devil



Body

The fusion of mahogany/maple is attractive and makes for a memorable tone

Pickups

A coil tap means plenty of options, but the full-on beef of both 'buckers is best

Neck

It's a very welcoming neck, but a less chunky heel would have boosted access

At a glance

Schecter Omen Extreme

BODY: Mahogany
NECK: Maple, bolt-on
FINGERBOARD: Rosewood
FRETS: 24
SCALE: 25½"
PICKUPS: 2x humbuckers
CONTROLS: 1x volume, 1x tone, 3-way pickup switch
HARDWARE: Black chrome
FINISH: Black Cherry [pictured], See-Thru Black, Trans Ocean Blue
LEFT-HANDED: Yes
CONTACT: Westside 01412 484812
WEB: www.schecterguitars.com

The sub-£300 market is populated by floorboards with strings, making the Omen Extreme seem positively exotic. Contoured mahogany body, quilt maple top, recessed controls, coil tap wizardry, stylish binding, arrow fret inlays, chianti-inspired paint job, revolting yellow neck stain... Schecter is clearly trying to stir our loins and bust open our wallets – and it's working.

The Omen shape is old news, but we're still fans. Like a go-faster Strat, it balances



well, feels chunky without swamping you and gives decent command of an easy-playing, jumbo-fretted board (although a less blocky heel would improve access). We're not gonna make overblown Les Paul comparisons,

but the fusion of maple, mahogany and humbuckers gives this axe a full, ringing, memorable voice that's easily the best in the test for clean open chords, and breaks nicely into classic, frayed overdrive when you push it. The coil tap, meanwhile, brings in useful snap for special occasions, but you'd be mad to demasculate those mighty humbuckers for long.

Conclusion: There's an unspoken theory that 24-fret models are the reserve of the

shred brigade, but it's blown apart by this Schecter, which combines its cultured cosmetics with a feel that's equally great for rhythm/lead, and a diverse voice that means anybody can give it a thrash. It may feel expensive here, but £299 is small change for an axe that even veterans will keep as a live or spare guitar.

SUMMARY

For: Classy looks, feel, flexible tone

Against: Almost mid-price bracket

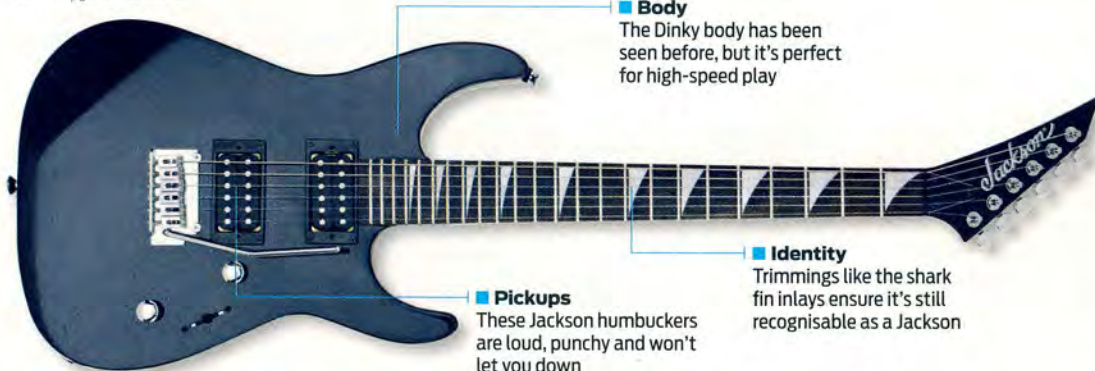
★★★★★

TG says: It's a good Omen

Jackson JS22R Dinky

£239

Cheap thrills



Body

The Dinky body has been seen before, but it's perfect for high-speed play

Pickups

These Jackson humbuckers are loud, punchy and won't let you down

Identity

Trimmings like the shark fin inlays ensure it's still recognisable as a Jackson



to see the shark fin inlays, and the physical feel should please Soloist fans too, with a dead-fast neck that isn't miles off the more expensive models, a compound radius fretboard that excels at

lead over rhythm, and a good vibrato in a test dominated by hardtails. With basswood in place of its rivals' mahogany, the clean tone is inevitably a little flat, but we're impressed by the punchy performance on the gain channel where the output is loud, lean and hard: perfect for gigs, pushing it in the studio.

Conclusion: The JS22R is a great addition to the Jackson range and perfect for players who are tight on cash. While

it's true that this £239 model doesn't sound like a top-drawer Jackson, the difference is not the yawning gulf you might imagine, thanks to a tone that's punchy and plenty good enough until the gigs start getting really big. For the Dinky price, the JS22R gives a king-sized performance.

SUMMARY

For: Classic Jackson vibe, great value

Against: A bit unnatural for rhythm

★★★★★

TG says: Unmistakably a Jackson

Ladies and gentlemen, we've hit rock bottom. In Jackson's entire product line, you will not find a cheaper 24-fret electric than the JS22R Dinky: a new model that squeezes profit margins until they weep for mercy with a spec built on high-output humbuckers, basswood body, bolt-on maple neck and fulcrum bridge.

After the relative luxury of the Schecter, this model feels a little stripped, but it's still a Jackson through and through. It's cool

At a glance

Vintage VE900MH

BODY: Solid mahogany top, back, and sides

NECK: Mahogany

FINGERBOARD: Rosewood

FRETS: 20

SCALE: 642mm

ELECTRONICS: Fishman Isys+ preamp and Sonico piezo pickup

HARDWARE: Chrome

LEFT-HANDED: No

FINISH: Natural (pictured)

CONTACT: John Hornby

Skewes 01132 865381

WEB: www.jhs.co.uk

£249

It has a subtle rather than budget appearance, allowing the wood (and your playing) to speak for itself

■ Preamp

Fishman is renowned as a top maker of acoustic preamps and pickups

■ Neck

There are no fancy touches – Vintage has concentrated on great playability

■ Mahogany

The solid mahogany top and body is warmer and less bright than its main rival, spruce

Vintage VE900MH

Get solid wood and name-brand hardware for less than you'd think

There will be much sweating in the marketing departments of Vintage's rivals: "An all-solid acoustic with a Fishman preamp for £250?" they'll splutter. Makers of laminate-bodied acoustics say their guitars offer greater consistency, but for most players, solid wood means more resonance and a tone that improves with age. To combine that with a preamp from one of the world's most respected brands is big news at this price.

Nobody wants to look like they bought the cheapest guitar in the shop, so luckily the aesthetics match the spec here. The minimal decoration and satin finish give a subtle rather than budget appearance, allowing the wood (and your playing) to speak for itself.

The Fishman Isys+ preamp is simple, with no graphic EQ, but that should make setting your tone straightforward. There are treble and bass controls, plus a phase button to defeat squealing feedback. With just seven LED segments, the built-in tuner isn't the most accurate you'll ever use but it's useful for emergency tweaks between songs. The battery compartment is thoughtfully placed next to the input for quick changes on the fly.

Mahogany-topped acoustics have a big reputation for blues.

They're not as obviously loud or zingy as spruce, but have a warm mid range with reduced top and bottom that lets the detail of your playing come through. This sort of top was out of fashion until recently, meaning its use here helps the guitar stand out. Plus Bob Dylan started out with a top like this, so budding singer-songwriters should take note.

This guitar has a comfortable action and neatly finished frets, but it doesn't outperform its price tonally because it's not especially rich or complex. Unlike a laminate model, though, this should improve over time. Plugged in, there is some of the high-end harshness you get with piezos, which makes the system better suited to a live band mix than a solo performance or recording.

Conclusion: Vintage has undergone a Skoda-like transformation, going from making stepping-stone instruments to offering features above its price bracket. The spec alone should sell this guitar, but playability is its real ace. The only disappointment is the tone, which doesn't punch above its weight like the rest of the guitar. Even so, given that £249 is the most you'll see this guitar selling for, don't be surprised when you end up buying it.

Jonny Scaramanga

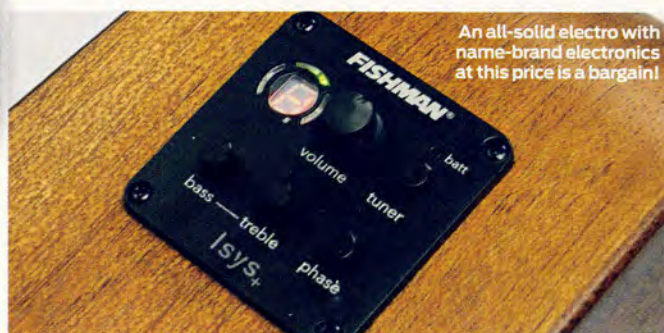
SUMMARY

For: Knockout features and playability

Against: The tone is lacking slightly

★★★★★

TG says... It's a Vintage year for guitars



An all-solid electro with name-brand electronics at this price is a bargain!

**Design**

The JCA100H is designed by Mike Soldano, giving this upstart some A-grade pedigree

Valves

Jet City loves valves so much that there's even one in the effects loop

Gain

Don't expect it to do metal, but for indie and classic rock you can't go wrong

JET CITY JCA100H

£759
(head)

£479
(cab)

High-end valve performance on a budget from Mike Soldano's new venture

During the LA-based guitar boom of the late 80s/early 90s, Mike Soldano's namesake amps were everywhere. The SLO-100 is arguably his most iconic design, a high-octane monster that allows tonehounds with enough cash to fill their nostrils with the stench of free-range valve distortion. The Soldano sound wasn't available on a budget... until now.

Late last year, Soldano co-founded Jet City Amplification with an aim to build affordable valve amps, and Jet City has just touched down in the UK with its flagship offering, the JCA100H. This model features the same circuit design and identically labelled controls as the SLO-100, giving you two channels (Normal and Overdrive), a shared three-band EQ section and a master Presence control. The preamp uses four 12AX7 valves, with four 6L6s in the power stage delivering 100 watts of power. There's also an extra 12AX7 that buffers the effects loop.

The Normal (clean) channel is bright, but with a slight scoop to

the mid range thanks to the 6L6 valves, and the preamp stays clean until you push it to around halfway. Try some neck position singlecoils for that classic woody blues sound, and add some gain and presence for some Gaslight Anthem style chiming open strings. Boosting the preamp further takes you into chunky classic rock rhythm territory.

The Overdrive channel picks it up from here, and there's a noticeable kick that results in an overall 'larger' sound. We're talking fat-ass, harmonically rich powerchords and just enough gain to make hammer-on and pull-offs lead lines easy without becoming fizzy.

There are a couple of niggles, though. Channel switching is handled exclusively by the included footswitch, with no control on the panel. This might seem like a moot point, but if you lose or forget the footswitch you'll be stuck in whichever channel you left the amp on until you get another footswitch. The other point is that there's no onboard reverb. OK, so it's not a huge problem but similarly priced

competing products on the market have kept it in.

Conclusion: Soldano's input here carries a hefty chunk of credibility and quality. And let's be honest, only a numpty leaves gear behind at gigs, and the lack of reverb won't be a problem for many. Jet City's mantra is "100% tube tone; 0% Bull****", and, interestingly, we found ourselves concentrating less on tweaking the tone controls and more on just playing the damn thing – which is always a good sign.

Stuart Williams

At a glance

Jet City JCA100H

TYPE: Valve head
OUTPUT: 100 watts
VALVES: 5x 12AX7, 4x 6L6
CONTROLS: 2x Gain, bass, middle, treble, 2x Master volume, presence
SOCKETS: Input, speaker outputs, footswitch
WEIGHT: 23.8kg
DIMENSIONS: [HxWxD] 267 x 635 x 240mm
CONTACT: Source Distribution 0208 962 5080
WEB: www.jetcityamplification.com

SUMMARY

For: Awesome rock tones on a budget

Against: Less features than some competition

★★★★★

TG says... Jet-powered tone



Until now, amps bearing the Soldano name at this price didn't exist

"THE JCA100H FEATURES THE SAME CIRCUIT DESIGN AND LABELLED CONTROLS AS THE ICONIC SOLDANO SLO-100"

At a glance

Indie Shape Doublecut Semi-hollow

BODY: Mahogany, maple
NECK: Maple
FINGERBOARD: Rosewood
FRETS: 22
SCALE: 25"
PICKUPS: 2x Indie GR8 humbuckers
CONTROLS: 2x volume, 1x tone, 3-way pickup selector
HARDWARE: Chrome
LEFT-HANDED: Yes
FINISH: Trans wine red (pictured)
CONTACT: Indie Guitar Co. 01235 851189
WEB: www.indieguitars.com

■ Bridge

The TonePros bridge offers excellent intonation adjustment for each string

■ Neck

The chunky, smooth neck gives heel-less access to the top frets

■ Pickups

Indie's GR8 alnico humbuckers deliver a vintage style tone

Indie Shape Doublecut Semi-hollow

£599

Indie has easily done enough in terms of spec and build quality to justify the price of the Shape

For fat tones and a faultless finish, try this striking semi-acoustic

TG has been consistently impressed by Indie's quirky designs and competitive prices. This Shape semi-acoustic guitar sees the company moving upmarket, without losing its value-for-money ethos and emphasis on original design. Its solid mahogany sustain block and genuine flame maple top give the guitar the extra resonance of a hollow design and the power of a solid body. Combine this with hardware from TonePros and Grover, and the Indie stands tall in the mid-range guitar market.

Indie has easily done enough in terms of specification and build quality to justify the price of the Shape; it continues to impress with its satin finish, and there are no rough edges to be found – even the inside of the f-hole is tidily painted. The recessed controls, well applied binding and flame finish all smack of a high-end instrument.

Although Indie's doublecut body shape is original, it does remind us slightly of Fender's much-missed Starcaster, the 80s axe beloved of Radiohead and The Killers. Semi-hollow bodies like this are used by guitarists as diverse as bluesman BB King, Britpop wonder Noel Gallagher, GN'R's Izzy Stradlin and loincloth-toting rocker Ted Nugent. This list is a good indication of the

styles the Shape feels at home in, with its big, fat and sometimes swampy tone providing extra resonance and overtones from the hollow chambers.

The mixture of Indie's GR8 humbuckers (voiced for a vintage tone) on the semi-hollow body and 25-inch fingerboard gives you the perfect balance between the classic, fat sound of a semi-hollow body guitar and the snappier attack of a longer scale length. The resulting tone makes the Shape a very responsive guitar to play unplugged, too.

Indie claims this model can deal with everything from clean jazz to high-gain rock. Semi-acoustics are certainly versatile beasts and, plugged in, the Shape lives up to that promise. The guitar has the inherent fatness needed for big chords, and its semi-hollow construction encourages the good kind of feedback when you get lairy.

Conclusion: It's hard to find fault with this guitar. You'll appreciate the high build quality from Indie, the unrestricted heel-less neck join, and the way the satin finish doesn't get sticky, even at sweaty gigs. While we've played better sounding guitars for this money, few match its combination of features, playability and build quality.

Jonny Scaramanga

SUMMARY

For: Outstanding build quality and materials

Against: Tough competition from big-name brands



TG says... Nothing hollow about this victory



A stylish finish meets high quality features on this semi-acoustic

Seymour Duncan Alnico II Pro Slash

Can't stretch to Slash's signature Gibson? Try these instead

£105
(each)

£210
(pair)

Installation
Fitting the pickups is straightforward with the two-conductor wiring

High output
Slash's pickups have extra windings for higher output and greater sustain

Slash logo
The only visual clue that this is a signature pickup is the logo on the baseplate

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www.totalguitar.co.uk

At a glance

**Seymour Duncan
Alnico II Pro Slash**

TYPE: Humbucker
POSITION: Neck/Bridge
MAGNET: Alnico II
WIRING: 2x conductor
FINISH: Black, Zebra, Reverse Zebra
CONTACT: Aria UK
01483 238720
WEB: www.seymourduncan.com



The cost of Gibson's Appetite Les Paul might have left you reeling, but Seymour Duncan's offering means you can throw yourself top hat first into the Snakepit at a snip of the price.

These Alnico II Pro Slash neck and bridge humbuckers (available individually or as a pair, with either Black, Zebra or Reverse Zebra bobbins) are the same units that feature in the Appetite Les Paul. They're supplied with a two-conductor cable, so can only be wired as



standard 'buckers out of the box. Installing pickups like this is as easy as it gets, but clear instructions ensure even newbies get these into their guitar quickly.

Plugged in, both pickups are particularly rich sounding

compared to the stock models in our LTD Eclipse. The neck 'bucker delivers a fat rhythm sound that doesn't get too flabby when you add some distortion, and with the tone rolled back slightly you can achieve Slash's famous neck lead sound. The bridge pickup opens up more upper mid range, making those sustained powerchords and cutting lead tones easily achievable.

Conclusion: Signature gear can be divisive and usually carries a hefty price tag. However, the

only visual sign of these pickups' signature status is the Slash scrawl on the baseplate, and if you shop around you'll notice that they're not much more than Duncan's standard Alnico Pro II pickups. Slash fan or not, these pickups give more classic/hard rock sounds for your pound.

Stuart Williams

SUMMARY

For: Great tone at a reasonable price

Against: No coil tap wiring option

★★★★★

TG says: Marlboro not included

Pro Co Reissue '85 Whiteface RAT

This filthy little vermin is an alternative legend

£229

Heritage
'Whiteface' refers to the white print surrounding the Pro Co logo.



Controls
Different combos of Filter and Gain settings take you from smooth to sick

Rat sound
The '85 reissue is a limited run featuring the exact circuit of the original model

Pro Co founder Charlie Wicks (who sadly passed away in March) first started building the Rat in 1978 and, after a couple of incarnations, the Whiteface arrived in '85. At the heart of the Rat's sound is the LM308 op-amp chip; it's what many collectors regard to be the key ingredient in vintage versions.

This pedal is the only one in the current Pro Co range to include it.

The Rat is a basic design with Gain, Filter and Volume controls



and an on/off stomp switch. With the Gain set low and Filter rolled back, you get a dark, vintage-sounding overdrive. As you boost the Gain and open the Filter, the pedal starts breaking

up and the Rat's real character shows its face. Push the Gain past two-thirds with the Filter set to max and you're into the harshest clipping territory. It's this fat, heavily broken distortion that has made the Rat an alt rock staple.

Conclusion: The popularity of pedals like this has taken grot-box fuzz pedals out of the junk shop and into the boutique world. If you obsess about vintage gear, you'll love the '85's faithfulness. Equally, crank the

gain and you can indulge in the same lung-filling levels of fuzz that Kurt Cobain, Graham Coxon and Frank Black made famous, too. The only thing left to consider is the price: there's £140 difference between this and the £89 non-LM308 loaded Rat 2.

Stuart Williams

SUMMARY

For: Authentic grungy distortion

Against: You need to justify the price

★★★★★

TG says: The Rat is back

At a glance

**Pro Co Reissue '85
Whiteface RAT**

TYPE: Distortion pedal
CONTROLS: Gain, Filter, Level, Bypass
SOCKETS: Input, Output, Power
POWER: Battery, PSU (optional)
CONTACT: Aria UK
01483 238720
WEB: www.ratdistortion.com

Ed's Shed

In-depth tech advice from TG's industry expert

Anatomy of a Floyd

Q Clear something up for me please, Shed. Why don't manufacturers provide clear instructions when you buy a guitar fitted with a locking vibrato? Do they assume you'll know what you're doing? I was getting on great with mine until I broke a string then I was stuffed. Luckily, you covered restringing and adjusting a locking unit in a previous Ed's Shed column so I got it sorted. Now I'd like to know a bit more about the locking vibrato itself. For instance, what the components are called and how to keep it in good condition.

Tez Holmstead, via email

A We've had a lot of emails on this subject recently. The Floyd Rose locking vibrato (not tremolo) and its licensed versions are back in a big way. Thing is, a locking unit is a bit like a car engine: you know it's there, you're happy when it works. It's only when something goes wrong that you panic and end up staring at an engine bay full of metal spaghetti or, in the case of the locking vibrato, a chunk of metal you know very little about. It's time to get to know your wobbly amigo. Let's do some locking vibrato 101.



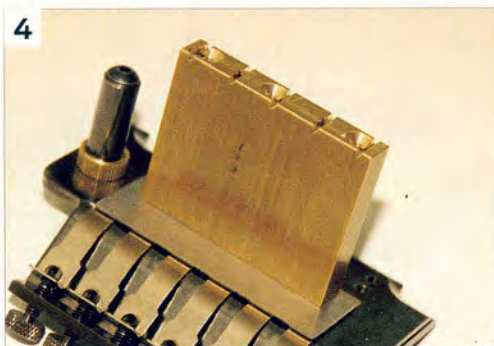
Some manufacturers do give instructions with their locking vibrato-equipped axes but read our guide anyway. We'll dismantle this Gotoh locking vibrato and go through the components as we rebuild it.



The base plate is the chassis of the locking vibrato, the piece that every other component bolts on to. The plate has sharp pivot points that make contact with the vibrato posts on the guitar.



Keep an eye on the pivot points. If they become worn you may get tuning problems. On some vibratos (like the Ibanez Edge), the pivot points (or knife edges) can be replaced.



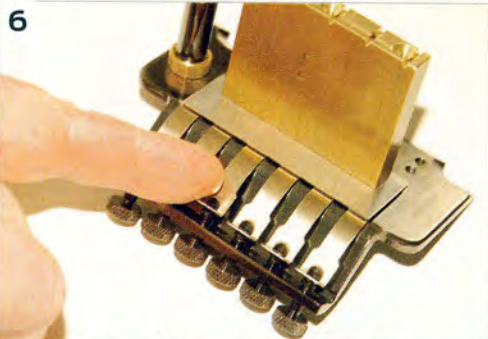
On old-school locking vibratos like our Gotoh, the pivot points can't be replaced. If they wear down you have to replace the base plate. Let's re-attach the vibrato block.



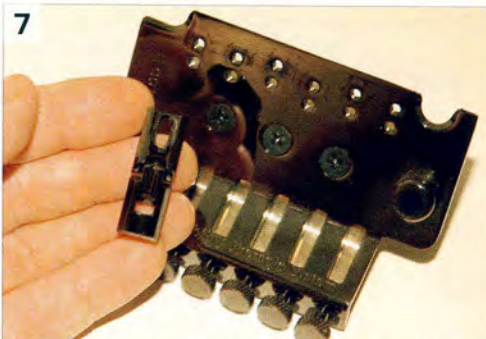
The vibrato block is a chunk of steel or brass bolted underneath the base plate. The vibrato springs attach here to create a counterbalance to the tension of the strings.

"KEEP YOUR VIBRATO CLEAN WITH A DRY CLOTH. APPLY SOME GREASE TO THE FINE TUNER THREADS IF THEY STIFFEN"

ED'S SHED  **TECH ADVICE**



Before the vibrato block is bolted in place, position the fine tuner spring. This is often accompanied by a metal shim. Position the fine tuner spring the right way round!



The bridge saddles bolt onto the base plate to keep the strings in line and can help provide good intonation. The saddles are held in place by small intonation bolts.



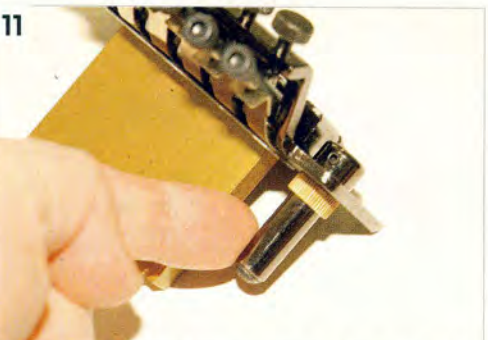
Each bridge saddle has a small string block inserted into it. These blocks clamp the end of the string in place. Be careful with these blocks; they're easily lost when changing strings!



The string lock screws apply pressure on the string blocks to hold the strings in place. When you want to restring the guitar, you loosen these string lock screws.



Next we have the fine tuners. These little screws allow you to adjust the guitar's tuning when the locking top nut is clamped down. The fine tuners adjust the angle of the string lock screws, which are in turn held in place by tension applied by the fine tuner spring.



Finally, the arm holder, a metal sleeve that the vibrato arm slips into. These generally have plastic washers to hold the arm steady that can be replaced when they get worn out.



Keep your vibrato clean with a dry cloth. Apply some grease to the fine tuner threads if they stiffen, and replace any worn parts. At least you'll know what they're called now.



Lemon-aid!

Q The fingerboard on my Gibson SG Special feels a bit dry. Will whacking some guitar polish onto it help cure this?
Ray Barnes, via email

A Apply lemon oil (available from most music shops), let it soak in then wipe off the excess with a cloth. Only use lemon oil on unfinished rosewood boards, though!

Dirty fingers

Q Hey Shed. Whenever I play my guitar I end up with black fingertips. Is this normal? What causes the filth?
R. Reed, via email

A Happens to us, too. It's an oily substance that manufacturers apply to guitar strings to prevent corrosion. It eventually wears off.

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www.slashonline.com



Slash photo by PR Brown

www.korg.co.uk/pitchblack

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